

# The Modern Language Journal

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The Editor, Dr. W. S. Hendrix,  
passed away suddenly March 22, 1948

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# The Modern Language Journal

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All contributions should be typed and double-spaced, with the exception of long footnotes. Standard-sized white paper should be used, and only an original copy is acceptable. Unacceptable contributions accompanied by unattached postage will be returned. Prompt acknowledgment of receipt is best assured by the inclosure of a self-addressed post card.

## Italian Literature in 1947\*

TWO seasons ago a ray of hope appeared above that *via dolorosa* traveled by Italian literati. Already back in 1945 there was positive indication that Italy was emerging from two decades of political servility and inhibitions, and its men of letters gave every indication of renewed vitality and will to create. Let it be recalled that a sort of renaissance began after long and weary years of listlessness and, in some cases, even actual sterility and inactivity. That renaissance of 1945-1946 launched echoes of a free and feverish Italic voice all along the international horizon, and authors like Curzio Malaparte, Alberto Moravia, Carlo Levi, punctuated the European as well as the international scene with brilliant and powerful creations such as *Kaputt*, *Agostino* and *Christ Stopped at Eboli*.

It can be said that the 1947 season, by and large, did not sustain the surge and vitality of the previous seasons and that literary creations, including those of seasoned and reputable authors, fell below the usual high level of Italian production. There were definite signs of a slackening of pace, if not deterioration. The novel particularly took on the hue of decadence, perchance reflecting the deterioration and amorality that seep through the abject poverty, disease and dreadful living conditions of war's aftermath. For that matter, it can be said that 1947 was something of a setback for the entire world, which saw definite signs of political and artistic deterioration. Italy could hardly be an exception and is today perhaps the most impoverished country in Europe. In these circumstances it is not surprising that many of the season's novels reflect a certain depravity and disgusting realism in the sex motives of the plots. Despite the artistic objectives and purposes of its authors, the novel fell to a pretty low level the past season. But more of this can be left to the discussion below on *Fiction*.

Periodicals and literary reviews continued with the usual good work of the collaborators, but the quality of the print and the paper showed further ravages of shortages and impoverishment. And some of the reviews which had such an auspicious start after the war, alas! have begun to suspend publication.

*Fiction*. Alberto Moravia's *Gli indifferenti*, which twenty years ago caused a sensation with a theme on the listless depravity and utter dissolution of a Roman bourgeois family, seems to have had a sequel the past season in *La romana* (Bompiani, Milan). It is the story of a beautiful girl

\* An abstract of this article will appear in *The New International Year Book*, 1948.

whose youthful instincts and aspirations are those of any good, normal and sensible girl—namely, a desire for a happy home, a husband and children. These were the youthful dreams of *la romana*, but dire circumstances, a surly and unprincipled mother (and herein lies the utter depravity and realism of the Moravian theme) force her listlessly into prostitution. The novel deteriorates into a sort of *mémotres* of a *cocodette*, with murder and excitement thrown in to highlight the narration. Even if one were to discount the theme and give proper due to the deft and superbly handled elements of suspense, mystery and fatality, the novel as a whole falls short of the high artistic standard set by Moravia for himself.

The same sort of amoral sex motive is evident in Giovanni Comisso's *Capriccio e illusione* (Mondadori, Milan), though the author binds this motive into an inner, "tumultuous struggle of living creatures." But here again, despite Comisso's reputation of long standing (one must recall his strong novel *People of the Sea*, 1929), his latest contribution does not rise above a certain pedestrian interpretation of commonplace, realistic episodes. As did Moravia in his novel, Comisso likewise depends on the story mood, flavored with excitement, to captivate the interest of the reader. The novel lacks an inner glow and falls short of the postulates set down by the author in the introductory essay, which—more interesting than the novel itself—gave lucid definitions of new evaluations and attitudes in the author's mind and explained his quest for new objectives in art, new hopes and new aspirations.

A newcomer on the Italian horizon, Giuseppe Berto wrote his first novel, *Il cielo è rosso* (Longanesi, Milan) while he was an Italian war prisoner in Texas. (He was captured by the Americans in the African campaign.) This novel, too, touched on the sordid realism of the two preceding ones. However, in this *coup d'essai* Berto gave evidence of some talent and vitality in his sincere and nostalgic observation of the fragmentary and difficult way of life among the younger people of Italy today.

One must recall again that novel of intense human interest, *Christ Stopped at Eboli*, which catapulted the painter-doctor-author, Carlo Levi, into international fame. The novel continued to be widely read in Italy and, for that matter, all over the world. It was published in America by Farrar Straus and Company of New York in a translation by Frances Frenaye. Carlo Levi, be it remembered, was a militant anti-Fascist, banished to Grassano and Gagliano, two tiny villages in southern Italy, where he spent most of his exile. The peasants of Gagliano, as a matter of fact, make up the bulk of the material of Levi's memoir. It is indeed an absorbing memoir about these simple people whose sole complexities lie in superstitions, witchcraft and complete indifference to life beyond their "arid and lonely settlements, remote even for neighboring villages, and so backward and impoverished that . . . Christ never came to them; Christ stopped



farther north, at Eboli." Curiously, and tongue-in-cheek, Levi has projected this psychology of remoteness on a political panorama: the utter indifference of the people

"to Fascist glorification of conquest and the state. The peasants had no feeling against him as a prisoner, and in an entirely non-political spirit welcomed him. . . . To the peasants 'Rome' was a name rather than a power; its authority had no real hold on them, and the regime was certainly uninterested in their fate."

Another novel that continued to be read the past season was Dino Buzzati's *Il deserto dei tartari* (Mondadori, Milan), a strange and fanciful psychological study of a young officer attached to a battalion in a desert fortress. The story, a sort of *Lost Horizons*, develops into a metamorphosis in which dream and fantasy dissolve reality into nothingness.

Mondadori, publishers of Milan, have brought out lately the various popular novels of Marino Moretti in revised editions, and the past season they published *Il sole del sabato*, studiously revised and retouched by the author. In fact, this novel constitutes the third volume in Mondadori's series "La Medusa degli Italiani."

By way of mention, the following are some of the novels published in the 1947 season: Raul Radice's *Un matrimonio mancato* (Mondadori, Milan); Curzio Malaparte's *Il sole è cieco* (Vallecchi, Florence); Luigi Risso Tammeo's *Romanzo d'un notaio* (Cavallotti, Milan), really an autobiographical story, as likewise Tortorelli's *Ettore santo* (Le Monnier, Florence).

And now may be singled out at random the following volumes of short stories: Sibilla Aleramo's *Una donna* (Mondadori, Milan); Bruno Cicognani's five short stories, *Barucca* (Vallecchi, Florence); Mondadori's revised edition of Luigi Pirandello's short stories, *Novelle per un anno*,—two volumes (four in all) of the series "Omnibus" have already been put on the market in editions of more than seven hundred pages each. Lastly there was a volume by one of Italy's leading story-tellers, Virgilio Brocchi—*La coda del diavolo* (Cavallotti, Milan, 1946).

*Poetry.* Let it be recalled that "Lo Specchio" is a series launched by Arnaldo Mondadori in 1940 to present contemporary Italian poets. Among them were noted such famous names as Cardarelli, Bontempelli, Baldini, Civinini. Last season this series was graced by the name of the young and talented poet, Leonardo Sinisgalli, who assembled his poems of 1942-1946 in a handsome volume, *I nuovi campi elisi*. These are poems with an undertone of "profound human piety" and with attitudes leaning more heavily on "hope than despair."

Paola Masino's *Poesie* (Bompiani, Milan), though showing influences and echoes of the old masters, have enough fervor and vitality to rise above the ordinary melodic line.

*L'Italia Che Scrive* records the following volumes: a fourth, augmented and revised edition of Francesco Petrarca's *Canzoniere, trionfi, opere latine* in an anthology prepared by Giuseppe Morpurgo (Mondadori, Milan); *Poesie latine* (Fussi, Florence), the Latin poetry of Ariosto, assembled by Aldo Capasso; L. Torracca's *Poesie* published by Lega (Faenza); and V. Bettoni's *Poesie* published by Mondadori.

Giacinto Spagnoletti contributed a valuable anthology on contemporary Italian poetry, *Antologia della poesia italiana contemporanea* (2 volumes—Vallecchi, Florence). This anthology was not prepared in any way as a textbook; so no limitations or special considerations were involved in the selection of the poems. The anthology goes back to Pascoli and D'Annunzio, considering these two poets as contemporary still, whatever objection one might raise. This volume came out in the interim period of 1946-1947 and falls therefore more specifically in the present discussion. Likewise two other volumes come under this discussion: Jerasimos Messinis' *Icaro* (Signorelli, Rome), poems dedicated to classical subjects, and Giuseppe Michelini's *Città infelice* (Bèrben, Modena). Roberto Ascoli translated a selection of Shelley's poems, *Shelley* (Garzanti, Milan), prefacing the volume with an essay.

*Theater.* In the theater, Ermete Zacconi, the veteran nonagenarian actor, and indeed a famous name in Europe, published his memoirs on the theater, *Ricordi e battaglie* (Garzanti, Milan), a volume richly illustrated with extremely delectable and valuable information on the Italian theater of our days.

Massimo Bontempelli assembled his plays in two volumes, *Teatro* (Mondadori, Milan), representing some twelve years of his interest in the theater. The intellectual paradox posed in all of Bontempelli's creations is carried into his theater, and at the present time it runs very much the risk of being dated and out of moment.

Rosso di San Secondo, so involved in the theatrical movement of Italy a quarter of century ago, "La maschera e il volto," which in turn may have been a take-off on the Pirandellian paradox, assembled a volume of one-act plays *Il nuovo teatro* (Garzanti, Milan).

At random could be mentioned: Emanuelli's *Teatro personale* (Maggiani, Milan); A. Loria's *Endimione—dramma satiresco*—(Ed. "Letteratura," Florence); and P. Vignoli's two volumes, *Notte fatale* and *Ines di Castro*, a musical play, both volumes being published by Zanichelli of Bologna.

*Reviews.* And now, a word about some of the Italian magazines and reviews. The widely circulated *L'Illustrazione* apparently was revitalized and "revamped," judging from the refinement and variety of materials it offers. Both its print and paper are of excellent quality despite these lacks in Italy just now. One marvels at the profusion of photographic plates, which poses some sort of enigma when one considers the scarcity of materials and facili-

ties in present day Italy. *L'Illustrazione* offers reading material for every phase of life in Italy, with feature space allocated to the theater and the moving pictures.

It was encouraging to see that *Vita e Pensiero* continued in its thirtieth uninterrupted year of publication. A sober and extremely reflective type of review, it sponsors intellectual treatment of the postulates and problems of Catholicism.

*Italy's Life*, a new magazine, was launched last January by Vertex of Milan. It was scheduled to appear bi-monthly with the specific objective of fostering "Italian-American cultural and business relations." Printed entirely in English, the magazine presented its materials tastefully and artistically. For example, the art reproductions and the composition of the advertisements were superbly and beautifully done. The first number had the zest and appeal which one may expect of subsequent issues. The only disappointment about the makeup and format was the numerous typographical errors which, to be sure, will be eliminated in the future.

*Varia*. Leo Longanesi composed a curious diary, *Parliamo dell'elefante* (Longanesi, Milan), relating a succession of events in Italy from 1938 through 1946. In the Mondadori collection "Le Scie" appeared Maria Beltonci's romanticized biographies of several of the members of the famous Gonzaga family during the Renaissance period: *Segreti dei Gonzaga*. The exhaustive volume of 470 pages is handsomely assembled with many prints and illustrations.

Aurelio Zanco prepared the first of the three volumes of his survey of English literature: *Storia della letteratura inglese* (Chiantore, Turin). The first volume of over 600 pages and forty-six plates deals with the origin of English literature to the Restoration (650-1660). The other two volumes are already in press and are to appear shortly.

Professor Edoardo Gennarini prepared a survey of Italian literature with a view also of being used as a text: *Storia della letteratura italiana* (G. B. Paravia). In three volumes, the first surveys the medieval epoch through the fifteenth century, the second spans the sixteenth and eighteenth centuries, and the third volume brings the survey up to our days.

An anthology intended for use in the schools was prepared by Professors Francesco Luigi Mannucci and Vittorio Borghini: *Antologia della letteratura italiana* (G. B. Paravia). Also in three volumes, the anthology contains selections of Italian literature from its origins to the present day.

The publishers Garzanti of Milan released the second and last volume of its *Piccola enciclopedia*. Consisting of some 2,000 pages and attractively assembled, it is extremely up-to-date with an article on Jean Paul Sartre and "Existentialism" along with notes on the philosophers Kierkegaard, Heidegger and Jaspers.

In this connection one could mention the *Almanacco italiano 1947*

(Marzocco, Florence), a sort of annual encyclopedia specializing on the economic and political aspects of Italy. This *Almanacco*, be it recalled, suspended publication during the war (1943), interrupting its annual appearance since 1895. One cannot omit mention also of the yearly *Almanacco letterario*, curiously and beautifully prepared by the enterprising house of Bompiani of Milan.

The editors Grazanti, also of Milan, specialize in types of handbooks—for example, Nicola Pende's *La scienza moderna della persona umana* with some thirty plates in black-and-white and color. The volume is a sort of compendium of knowledge of "everything that an individual should know of his own person, be it body or soul." It forms a part of the series Garzanti calls "Collana di Opere Mediche."

O. A. BONTEMPO

*College of the City of New York*

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#### WELL?

"The reading aim, with its emphasis on translation of highly stylized and elevated material, has in many cases established the false notion among our students that German is a frightfully stilted language. And many a textbook editor has unwittingly contributed to this impression by rendering even the more down-to-earth conversational passages into the most distressingly wooden English in his notes and vocabularies. It is time we overcame those strange phobias which make us shy away from such colloquialisms as contractions and sentences ending with prepositions in our English translations." [page 2] "Many of our dignified professors have completely lost touch not only with the specific linguistic problems of the beginner, but also with the thought and habits of young people of college age. Let them spend a little time from now on observing what our students spend most of *their* time thinking about, before they turn out another textbook." [page 8] [Con-doyannis, George E., "Adapting Our College Courses to Conversation," *The German Quarterly*, XXI, 1 (January, 1948), p. 1.]

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## Books of France, 1947

IN OFFERING this list of French books, published as recently as 1947, the compiler cannot, of course, make any claim to completeness or to an invariably sound judgment. He has not read or looked at all these books but has read reviews of them whenever they were available.

The list is restricted to books published in France, Switzerland or Canada. Thus, there have been omitted such important works as:

Balakian, Anna, *The Literary Origins of Surrealism*.\* King's Crown Press, New York, pp. 170.

Cabeen, David, *Critical Bibliography of French Literature—I, The Medieval Period*, under the editorship of U. T. Holmes, Jr. Syracuse University Press, pp. 270.

Deierkauf-Holsboer, S. Wilma, *Vie d'Alexandre Hardy, poète du roi—Quarante-deux documents inédits*. American Philosophical Society, Philadelphia, pp. 76.

Fairlie, Alison, *Leconte de Lisle's Poems on the Barbarian Races*.\* Cambridge University Press, pp. 426.

Gordon, Douglas and Torrey, Norman, *The Censoring of Diderot's "Encyclopédie" and the Re-Established Text*.\* Columbia University Press, New York, pp. 124.

Malakis, Emile, éd., *Chateaubriand—Itinéraire de Paris à Jérusalem*. The Johns Hopkins Press, pp. 899 (4 maps, 10 plates, 2 volumes).

O'Brien, Justin, *The Journals of André Gide, 1889-1939—I, 1889-1913*. Knopf, New York.

Wade, Ira, *Studies on Voltaire, with some un-published papers of Madame du Châtelet*. Princeton University Press, pp. 256.

The list does not include new editions or reprints of works published prior to 1947. However, a few *éditions critiques*, as well as some important collections in process of publication, have been noted. The place of publication can be assumed to be Paris, unless otherwise indicated.

### Fiction

ARLAND, MARCEL, *Il faut de tout pour faire un monde*. Gallimard, 185fr.

A collection of short stories by the author of *La Vigie*.

AYMÉ, MARCEL, *Le vin de Paris*. Gallimard, 241 pp., 140fr.

Eight short stories. One of Aymé's best collections.

BALZAC, *Oeuvres complètes illustrées de Balzac*. Éditions Albert Guillot.

This is the centenary edition of Balzac's works to be complete by 1950.

The printing is limited to 1800 numbered copies. Volumes I-III appeared in 1946. Volumes IV-VII, 1947.

\* A review of this book will appear in an early number of the *Journal*.

BEAUVOIR, MME SIMONE DE, *Tous les hommes sont mortels*. Gallimard, 354pp., 180fr.

A roman à thèse by the existentialist collaborator of Sartre. Her thesis: Death gives meaning to life—wherein she seems to be at variance with Sartre, though closer to Heidegger.

BOSCO, HENRI, *Monsieur Carre-Benoît à la campagne*. Charlot, 362pp., 200fr. One of the best novels of the year. A retired bureaucrat takes up residence in a small, sleepy town of Provence, and things begin to happen.

BUCHET, EDMOND, *Le grand désordre*. Corrêa, 280pp.

This is volume III of his *roman-fleuve*, *Les vies secrètes*, to be complete in five volumes. Bergson and Freud are important influences in his delineation of the twins Sebastien and Claude.

CALET, HENRI, *Trente à quarante*. Éditions du Minuit, 219pp.

Thirteen short stories written between 1934 and October, 1946.

CAMUS, ALBERT, *La peste*. Gallimard, 337pp., 200fr.

A distinguished novel dealing with the effects of an imaginary plague on the inhabitants of Oran, Algeria. The "plague" may be a symbol for the German occupation of metropolitan France.

COLETTE, *Trois—Six—Neuf*. Corrêa, 107pp., 57fr.

Another inimitable Colette story into which she slips a bit of her philosophy of life.

FABRE, LUCIEN, *On vous interrogera sur l'amour*. Domat, 380pp., 170fr.

A philosophical novel by the author of *Rabevel* and *Eupalinos*.

FARRÈRE, CLAUDE, *La gueule de lion*. Flammarion, 353pp., 160fr.

Farrère's last novel, but perhaps not one of his best.

GENEVOIX, MAURICE, *Sanglar*. Flammarion, 253pp., 95fr.

The story of an unscrupulous adventurer during the Wars of Religion.

GREEN, JULIEN, *Si j'étais vous . . .*. Plon, 264pp.

The adventures of Fabien who tries to escape from himself, from his loneliness in an incomprehensible universe.

JOUGLAS, SIMONE, *Le carnaval étrange*. Julliard, 332pp.

A petty bank clerk seeks release from frustration in a career of violence and crime. A well-written "Dostoievsky" novel.

MALRAUX, CLARA, *La maison ne fait pas crédit*. Bibliothèque française, 180pp.

Ten short stories, dealing with tragic aspects of the Resistance. Intense, passionate writing.

NABONNE, BERNARD, *La meunière de Javel*. Éditions de la Nouvelle France, 264pp., 110fr.

One of Nabonne's best novels. Analysis of a student's illusion of love for Clorinde, the miller's wife, whose memory was preserved in some old documents.



- NELS, JACQUES, *Poussière du temps*. Bateau Ivre, 298pp., 120fr.  
Awarded the Prix Interallié, this Proustian novel demonstrates that after financial ruin nothing is left for the well-to-do bourgeois but death.
- PLISNIER, CHARLES, *Mes bien-aimés*. Corrêa, 421pp., 135fr.  
Volume I of a *roman-fleuve*, to be complete in three volumes. His study of the tyranny of a provincial middle-class mother, whose "conscience" ruins the lives of her husband and children.
- RAMUZ, C.-F., *Nouvelles*. Grasset, 249pp., 135 fr.  
Twelve short stories. His last published work before death.
- STENDHAL, *Armance, quelques scènes d'un salon de Paris en 1827*. Guillot, xvi+269pp., 1380fr.  
An *édition critique* by Charles Guyot.
- TROYAT, HENRI, *Tant que la terre durera*. Table Ronde, 862pp.  
A historical novel. Imperial Russia from 1888 to 1914.
- VERCORS, *Les armes de la nuit*. Éditions du Minuit, 123pp.  
Analysis of Pierre Cange's problem in Buchenwald: has he destroyed his own humanity by unwilling cooperation in the destruction of fellow-prisoners?

### Poetry

- GROSCLAUDE, PIERRE, *Anthologie de la société des poètes français*. Volume I. "Revue Moderne," 160pp., 150fr.  
Useful for orientation into the complex poetical tendencies of contemporary France.
- BAUDELAIRE, *Écrits intimes de Baudelaire*, presented by Jean-Paul Sartre, with a long preface. Éditions du Point-du-Jour, 277pp., 600fr.  
Sartre's views on the problem of freedom. Baudelaire was not a victim of "fate": his misfortunes were his own responsibility.
- CAYROL, JEAN, *Poèmes de la nuit et du brouillard*. Pierre Seghers, 94pp., 66fr.  
"L'effusion de la guerre dans la paix."
- CHAR, RENÉ, *Le poème pulvérisé*. Fontaine, 103pp.  
Mallarmé lives on.
- DUBELLAY, *Divers jeux rustiques*. Droz, lxviii+220pp.  
An *édition critique* prepared by V. L. Saulnier.
- FORT, PAUL, *On loge à pied et à cheval*. Flammarion, 275pp.  
Volume X of his *Ballades françaises et chroniques de France*.
- LAUTRÉAMONT, *Lautréamont—Les chants de Maldoror et œuvres complètes*. La Jeune Parque, 288pp.  
Edited by Julien Gracq.



REVERDY, PIERRE, *Sources du vent*. Genève, Les Trois Collines, 120pp., 12fr. Swiss.

Poems composed between 1915 and 1929. Surrealist, he resembles Éluard.

RONCARD. *Sonnets pour Hélène*. Droz, xxiv+137pp.

An *édition critique* by Jacques Lavaud.

### Drama

ANOUILH, JEAN, *Nouvelles pièces noires*. Table Ronde, 405pp.

Contains *Jézabel*, *Médée*, *Antigone*, *Roméo et Jeannette*, of which *Jézabel* (written 1932) and *Médée* (written 1946) have never been played.

CLAUDEL, PAUL, *L'Endormie*. Neuchâtel-Paris, Ides et Calendes, 81pp., 9.50fr. Swiss.

COCTEAU, JEAN, *L'Aigle à deux têtes*. Gallimard, 196pp., 110fr.

A not very convincing Romantic drama tinged with melodrama.

GIRAUDOUX, JEAN, *L'Apollon de Bellac*. Grasset, 120pp., 90fr.

One of three posthumous works left by Giraudoux. *Lucrèce* has not yet appeared.

———, *Théâtre complet*. Intercontinentale du Livre, Boîte postale 57, 218 Blvd. Raspail, each volume, 625fr.

To be complete in 15 volumes. Volume I: *Siegfried* (also *Fugues* and *Fin de S.*); Volume II: *Judith*; Volume III: *Amphitryon*; Volume IV: *Intermezzo*; Volume V: *Tessa* have appeared. Subscriber to first five volumes agrees to take remaining ten.

MARIVAUX. *Théâtre complet*. Texte établi et annoté par Jean Fournier et Maurice Bastide. Présentation par Jean Giraudoux. Éditions Nationale, 2 volumes.

This *édition critique* of 36 plays supersedes the last complete collection published in 1878.

RAYNAL, PAUL, *Le matériel humain*. Stock, 227pp., 170fr.

Weariness of soldiers, trouble in French Army, 1917. This play, written since 1937, will occupy an honorable position beside his other two plays dealing with World War I, *Le tombeau sous l'Arc de triomphe* (1924) and *La Francerie* (1933).

ROMAINS, JULES, *L'An mil*.

Not yet published. A comedy, like *Knock* or *Donogoo*, built around the reactions of the people of Vivarais to the news that the world would end in the year 1000. Carcaille, a defrocked monk, takes advantage of the situation.

VAILLAND, ROGER, *Héloïse et Abélard*. Corrèa, 178pp., 300fr.

By the promising young dramatist who wrote *Drôle de jeu*.

*Literary Criticism*

ARLAND, MARCEL, *Les échanges*. Gallimard, 250pp., 150fr.

Studies of nine writers among which novelists predominate, from Tristan l'Hermite to Alain-Fournier.

BARDÈCHE, MAURICE, *Stendhal, romancier*. La Table Ronde, 475pp., 480fr.

BERTAULT, PHILIPPE, *Balzac, l'homme et l'oeuvre*. Boivin, 242pp., 120fr.

BRETON, ANDRÉ, *Les manifestes du surréalisme*. Éditions du Sagittaire, 211pp.

Collected by the greatest living surrealist.

BRISSON, PIERRE, *Le théâtre des années folles*. Éditions du Milieu du Monde, 224pp.

A critical survey of the theater from 1918 to 1940 by a competent critic. Appeared in Switzerland in 1943.

CHASSÉ, CHARLES, *Lueurs sur Mallarmé*. Nouvelle Revue Critique, 123pp., 225fr.

Important for Mallarmé exegesis.

DUCHESNE-GUILLOUIN, JACQUES, *Essai sur "La Jeune Parque" de P. Valéry*. Itinéraires, 85pp.

—, *Introduction à "L'Ame et la Danse" de P. Valéry*. Liège, Éditions Desoer, 44pp.

DUFRENOY, MARIE-LOUISE, *L'Orient romanesque en France*. Montréal, Beauchemin, 509pp, Vol. II.

"Bibliographie générale."

DUHAMEL, GEORGES, éd., *Almanach des lettres*. 1947. Flore, 256pp., 180fr.

A useful handbook for French literary studies, especially in the contemporary field.

ESTANG, LUC, *Présence de Bernanos*. Plon, 318pp., 180fr.

Sympathetic, competent criticism of work of author of *La Joie* and *Monsieur Ouine*.

HENRIOT, ÉMILE, *De Lamartine à Valéry*. Lardanchet, 400pp., 180fr.

An excellent *vue d'ensemble* of the greatest French poets from Lamartine to Valéry.

HOURTICQ, LOUIS, *L'Art et la littérature*. Flammarion, 300pp., 185fr.

A study of art in its relationship to literature by a well-known art critic.

JASINSKI, RENÉ, *Histoire de la littérature française*. Boivin, vol. I: xii+638pp., vol. II: 792pp.

A new manual claiming to present what is essential to a good knowledge of French literature.

JEANROY, ALFRED, *Histoire sommaire de la poésie occitane des origines à la fin du XVIII<sup>e</sup> siècle*. Didier, 184pp.

JOUBE, PIERRE-JEAN, *Défense et illustration*. Charlot, 228pp., 130fr.

A collection of critical studies by the author. Invaluable for understanding Jouve's poetry.

LEMMONIER, LÉON, *Edgar Poe et les conteurs français*. Aubier, 476pp., 150fr.

MARTINEAU, HENRI, *Cent soixante-quatorze lettres à Stendhal (1810-42)*.

Le Divan, 2 volumes.

MAUROIS, ANDRÉ, *Études littéraires*. S.F.E.L.T., 210fr., 2 volumes.

On Valéry, Gide, Proust and others.

MICHAUD, GUY, *Message poétique du symbolisme*. Nizet, 4 volumes. Volume

I: *L'Aventure poétique*, 233pp. Volume II: *La Révolution poétique*, 218pp.

Volume III: *L'Union poétique* (index of themes, names quoted, chief works consulted), 380pp. Volume IV: *La Doctrine symboliste*, 122pp.

Definitive, indispensable work for studies in French symbolistic poetry.

MONGRÉDIEN, GEORGES, *La vie littéraire au XVII<sup>e</sup> siècle*. Tallandier, 450pp., 250fr.

Based on 20 years of study in the 17th century.

PÉGUY, MME CHARLES, *Péguy et les cahiers*. Gallimard, 341pp., 250fr.

RICHER, JEAN, *Gérard de Nerval et les doctrines ésotériques*. Éditions du Griffon d'Or, xix+219pp., 175fr.

The hidden sources of Gérard de Nerval's "lectures hermétiques."

SCHÉRER, JACQUES, *L'Expression littéraire dans l'oeuvre de Mallarmé*. Droz, 300pp., 500fr.

Indispensable for the study of Mallarmé.

TRAHARD, PIERRE, *La vie intérieure*. Boivin, 263pp.

TRUC, GONZAGUE, *Montaigne*. Aux Armes de France, 213pp.

Montaigne in the light of modern knowledge of the "moi" in Proust, Gide and the Freudians.

### *Essay and Biography*

BENDA, JULIEN, *Du poétique. Selon l'humanité, non selon les poètes*. Genève, Les Trois Collines.

Benda's controversial theories on esthetics.

———, *Non possumus*. Nouvelle Revue Critique, 54pp.

A supplementary chapter for the *Du poétique*.

———, *Le rapport d'Uriel*. Flammarion.

Uriel-Benda gives mankind a good raking-over in his report to the All-Mighty.

BERNANOS, GEORGES, *La France contre les robots*. Pierre Laffont, 225pp., 105fr.

His protest against soul-crushing machine age.

DEBÛ-BRIDEL, JACQUES, *Abélard, Socrate des Gaules*. Ferenczi, 223pp., 100fr.

DUCRAY, CAMILLE, *Gérard de Nerval*. Tallandier, 302pp., 100fr.

More light on the little-known life of Nerval.

- DUHAMEL, GEORGES, *Semaines au vent*. Monaco, Éditions du Rocher, 230pp.  
A collection of essays, particularly valuable for his explanation of the genesis of Salavin, his studies of Erasmus and Cervantes as models for young writers, his notes on Valéry.
- GÉRARD, WALTER, *André Chenier et son temps*. Pierre Laffont, 350pp., 220fr.  
The distinguished editor of Chenier's *Oeuvres complètes* and historian of the French Revolution examines Chenier as "homme du monde, citoyen, suspect" and finds that he was condemned to death for his activity as a pamphleteer.
- GUILLEMIN, HENRI, *Lamartine et la question sociale*. Plon, 219pp., 75fr.  
Four periods in Lamartine's political life reexamined. Lamartine and "la question prolétaire" is new.
- LEMMONIER, LÉON, *Dickens*. Albin Michel, 521pp., 330fr.  
Objective, exhaustive attempt to show Dickens as he really was.
- MARTIN-CHAUFFIER, LOUIS, *Chateaubriand, ou l'obsession de la pureté*. Grasset, 364pp., 180fr.  
The key to Chateaubriand's character is in his "obsession de la pureté."
- MOUQUET, JULES et BANDY, W.-T., *Baudelaire en 1848*. Emile-Paul frères, 344pp.  
New information on Baudelaire's connection with the revolutionary movement of 1848.

### *Chronicles; Memoirs*

- COLETTE, *L'Étoile Vesper*. Éditions du Milieu du Monde, 218pp.  
73 years old, suffering from arthritis, Colette reminisces.
- DUHAMEL, GEORGES, *Le colloque de novembre*. Flammarion, 83pp.  
"Discours de réception de Jules Romains à l'Académie Française et la réponse de Georges Duhamel."
- GREEN, JULIEN, *Journal, 1940-43*, Volume III. Plon, 289pp., 110fr.  
New aspects of his complex personality: recovery of religious faith.
- GUÉHENNO, JEAN, *Journal des années noires*. Gallimard, 275fr.  
The War, Occupation, Resistance.
- PAULHAN, JEAN et AUBRY, DOMINIQUE, *La Patrie se fait tous les jours*. Éditions du Minuit, 500pp.  
"Anthologie de la Résistance d'avant-guerre immédiat, de guerre, d'exil, de l'insurrection, et de la libération."
- TRIOLET, ELSA, *Les fantômes armés*. Bibliothèque française, 333pp., 120fr.  
The wife of Aragon continues her "chronique 'dirigée' de son temps."

### *General*

- ARAGON, LOUIS, *L'Enseigne de Gersaint*. Ides et Calendes, 50pp., 460fr.  
His interpretation of Watteau's painting.

- BAILLY, AUGUSTE, *Le règne de Louis XIV*. Flammarion, 506pp., 180fr.  
Emphasis on formation of Louis XIV's character.
- DEMANGEON, ALBERT, *Géographie économique et humaine de la France*. Armand Colin, 464pp., 170 figures, 133 photographs, 900fr.
- GUÉRIN, DANIEL, *La lutte de classes sous la première république*. Gallimard, 473pp., 850fr.  
An exhaustive Marxist critique and interpretation.
- KAHNWEILER, DANIEL-HENRY, *Juan Gris. Sa vie, son oeuvre, ses écrits*. Gallimard, 348pp., 720fr.  
An essential book for further study of cubism.
- LEFEBVRE, HENRI, *L'Existentialisme*. Éditions du Sagittaire.  
Marxist analysis: "Existentialism" dates back to 1925.
- MOUNIER, EMMANUEL, *Introduction aux existentialismes*. Denoël, 160pp., 130fr.  
A Catholic-leftist analysis by the editor of *Esprit*.
- RENAN. *Lettres familières, 1851-71*. Flammarion, 221pp., 230fr.  
Edited by Henriette Psichari.
- , *Oeuvres complètes*. Volume I: *Oeuvres politiques*. Calmann-Lévy, 1028pp., 1,100fr.  
Definitive edition by Henriette Psichari, to be complete in 10 volumes.
- WAHL, JEAN, *Petite histoire de l'«Existentialisme»*. Édition Club Maintenant, 131pp. 110fr.  
A lecture given before members of Club Maintenant. An excellent introduction by one of France's outstanding philosophers.
- , *Tableau de la philosophie française*. Fontaine, 240pp., 180fr.  
From Descartes to the present.

CORTLAND EYER

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## Russian Textbooks

SINCE the last war there has been a marked rise of interest in the Russian language in this country. Courses in Russian are given in many colleges and universities. Thus a great demand for textbooks has been created, and it is only natural that they have begun to appear like mushrooms after a rain. Unfortunately most of these textbooks are unsatisfactory in one respect or another, as most teachers will indubitably agree. So far not one perfect text has appeared—one which satisfies the needs of a progressive Russian teacher as well as the American student. The teacher must always use what is available *faute de mieux*, as the French saying has it.

One reason for this condition is that native teachers, who know the language perfectly and who are teaching successfully, seldom have the time or desire to prepare a Russian grammar. They know too well how much work such a task demands. Hence in most cases it is accomplished by people who have no teaching experience, no clear understanding of the purpose of an elementary foreign language manual for the American student and no comprehension of the methods of teaching a foreign language in general and Russian in particular.

Nor can one expect the publisher to be a specialist in this field. While he no doubt desires to put a good book on the market, he is handicapped because the field is new and because, as has been said, the best teaching talent has not thus far been directed to the preparation of texts. While there are many excellent textbooks of German, French and Spanish published by university presses and by first-class publishing houses, whose very names alone inspire confidence, the same cannot be said of Russian manuals. It appears that most compilers are impelled only by commercial considerations. Obviously much more is needed in order to prepare a satisfactory Russian grammar for the American student.

One of the first things to be considered is the method of approach. There are many methods identified by many names such as Margot, Ollendorf, Hugo, Otto-Sauer, Berlitz, Cortini, Ibarra and Army. Some of these have made their appeal and have long since disappeared from the public eye. Others still maintain their popularity—at least in controversy.

However, many of the textbooks representing these methods have the same approach. The content is the same whether the language being studied is English, Spanish, Swedish or Russian. Obviously we all are members of the same human race; we all act, feel, think and learn in the same manner despite our country of origin. However, this idea of creating a standardized



model of a textbook for all languages is, in my opinion, utterly wrong. I do not mean to say that these textbooks are bad when they are prepared by native scholars—for example, the Otto-Sauer books so successfully used in Germany and the Scandinavian countries. In such instances they serve their purpose very well. At least these grammars avoid the confusion of most Russian compilers. The latter appear to want to give everything to everybody—yet follow the same worn-out routine in the selection of material, in the vocabulary used and in a certain detachment of content from the daily life and environment of the people. They lack the most essential elements in learning a language: local color and time period.

Short, disconnected sentences—"The horses of my father are in the stable. The hat of my brother is on the chair"—used to amuse us greatly when we as children were learning English in this fashion in Russian gymnasia. However, genuine, idiomatic expressions are not found in this sort of book, as many who thought they knew the foreign idioms have discovered. Still we must admit that the presentation of a foreign language in this manner has one advantage: simplicity. Grammatical rules are given together with a great many exercises which tend to impress them in the memory of the student.

Later there appeared on the market a new type of foreign language textbook which attempted to combine a grammar with an elementary reader. Instead of disconnected sentences there were given little amusing stories followed by questions, grammatical rules, explanations and conversation. Even this approach, however, is not entirely satisfactory.

Someone once uttered these remarkable words: "You cannot learn a language in a vacuum." How true! Whether as children learning the mother tongue, or later as adults studying a foreign language, we do not learn empty words. Such learning is futile. Words and sentences represent ideas, facts and events in the life of a people of a certain environment. This environment is unique at any given time, peculiar to the people whose language is being studied and different from the experiences and environment of others. That is why it is basically wrong, in my opinion, to prepare textbooks on the same plan, along the same pattern and with the same content and approach for different languages. Many stories encountered in such books are lifeless. They are out of time and space. They bear no traces of reality, of local or of national color; they occur in no time element and in no historical period.

Such a book may contain a description of a fashionable, well-furnished apartment consisting of a living room, several bedrooms, a bath, a library and, of course, a kitchen. The informed reader knows full well that an entire Russian family—father, mother, grandmother and three or four children—would probably be happy to occupy a few square feet of one room. And how many textbook writers who describe elaborate five or six course



dinners explain whether the cook obtained the ingredients with a ration card or in the black market?

For the first steps in learning a foreign language there is no better material than the national folklore. The simplicity of the language (in every tongue it has the simplest vocabulary), the so-called idiom—the basic idiom, representing the nation's childhood—the short sentences and the many repetitions can well be adapted by the teacher in the classroom or in private instruction. The questions are simple, the answers easy to make and the material perfect for conversation.

Suppose, however, that an author does not wish to use folklore. Without needing to rely on poorly adapted stories of foreign origin, he has at his disposal a wealth of literary material. Stories written by Tolstoy, Garshin, Korolenko and others are told in a language so simple that even an illiterate peasant or a child is able to understand them. Excerpts from Pushkin, Lermontov and modern writers can always be made.

Another source of interesting and pertinent material is Russian history—the dramatic moments, the heroes and the legendary figures. For example, the so-called Evening and Sunday schools for adults started in the 1860's under the leadership of Christina Alchevskaya would be a fine topic. There is an abundance of material suitable for use. Only the good will and sound judgment of the compiler are needed.

In spite of all this very appropriate and available material many authors prefer to create their own reading material. The stories they make up are told in an unnatural and unreal language. The people and activities represented no more depict those of one country than they do those of another with an entirely different cultural background.

Other authors do not err in this manner but sin by blindly following any foreign pattern as a model for a Russian manual. The text written by Mr. Sergievsky is such a book. It is merely a reproduction of a Spanish text, consisting of short stories and anecdotes with interlinear translations and grammatical explanations, published by the same company. Without commenting on the original, it may be said that the Russian version is not an entire success.

No doubt all roads lead to Rome. It is possible to learn a foreign language in many ways—sometimes in spite of the presentation by the author of the textbook or the method followed by the instructor. The factors needed are effort, perseverance and constant daily work. However, a text which requires looking up thirty-five to forty references for one short passage places an unnecessary handicap on the student. Let us examine more closely Mr. Sergievsky's contribution to our collection of Russian textbooks.

The book consists of five parts. Part One contains an explanation of Russian phonetics; Part Two, exercises in pronunciation and reading;

Part Three, various stories and anecdotes with explanatory remarks; Part Four, grammar, and Part Five, a Russian reader. In the preface the author states that his manual is adapted for self-teaching, private instruction and classroom use in high schools and colleges. No small ambition indeed! Further, the author stresses in the preface the importance of his phonetic guide. In his own words:

"The carefully prepared phonetic guide . . . will help the English speaking student to master the Russian tongue without an instructor. Teachers will also find the guide helpful in its suggestions as to the pronunciation of difficult Russian sounds by means of similar English sounds. Great care has been taken in giving precise shadings of all Russian sounds."

Phonetics may and should be used by the teacher in the classroom to demonstrate to his pupils how sounds should be pronounced. But, in the classroom or in private instruction, it is the teacher who plays the most active role. If the teacher is a native with a good pronunciation, he does not need to be guided by Mr. Sergievsky's phonetics; if his pronunciation is faulty, the phonetics are of little value anyway. Therefore, it seems that the only people who would benefit from the phonetics are those persons who study by themselves without the assistance of an instructor. It is impossible to see how anyone could thus acquire a correct pronunciation of a foreign language.

Bear in mind that there are three essential parts in the process of learning a language—foreign or native. They are hearing and listening to the spoken language, imitation and constant correction. Therefore, the elaborate and time-consuming explanations of phonetics are useless. Moreover, the references to pronunciation are so strange that it is difficult to believe that the book was prepared by a native Russian. For example, consider the transliteration of *ad* as *at*, *lob* as *lop*, *lozh* as *losh*, *snyeg* as *snyek*, *dyenyeg* as *dyenyek*, *dozhd* as *dozht* and so on. Is this supposed to be the so-called Moscow (Central) dialect which the author claims to represent in his textbook?

Acquiring this type of pronunciation will do the American student more harm than good. It is well known that Russian is a phonetic language, that its sounds are distinct and that with very few exceptions it can be rendered by English sounds. In fact, in spite of popular belief to the contrary, Russian sounds are more similar to English ones than to those of any other European language. Germans, for example, pronounce *d* like *t*, *b* like *p*, *g* like *k* and so on. Thus, the pronunciation recommended by Mr. Sergievsky is that used by Karl Ivanovitch in Tolstoy's *Childhood and Adolescence*. It, however, is considered funny because it does not sound like Russian.

Mr. Sergievsky tries to indicate the difference between accented and unaccented Russian vowels. His manner of doing so, however, is misleading

and confusing. The word *horosho* is shown as *horoshº*. The average American student will probably think that this means unaccented vowels are swallowed as is often done in English. This is not the case. The vowel, accented or not, is always pronounced in the literary speech of an educated Russian. In colloquial speech we may hear *zdrastyé, pájalsta, soop s gribam* and so on, but this sort of pronunciation has been often ridiculed by great writers.

The third part of the manual consists of a number of short stories and anecdotes. Even the short ones have thirty-five to fifty references, some four times that many! The student who has the patience to go through all these references deserves genuine admiration.

In addition to the strange ways of rendering idiomatic expressions—"if I were in your place" as *yeslib ya bil vami!*—many grammatical mistakes can be noted. However, Mr. Sergievsky is not alone in this latter respect. Any teacher who has used some of the Russian manuals available is aware that grammatical mistakes can be picked out at random by the dozen!

The last part of Mr. Sergievsky's book includes several Russian poems and excerpts from the novels of contemporary writers. It does not seem to me that the selections are proper for an elementary reader. However, my main objection is that this section has no relationship with the preceding part of the manual. Moreover, what is the teacher in the classroom supposed to do with a text that has interlinear translations?

In conclusion let me express a cherished wish which many Russian teachers will share with me. This is my desire to have made available a thoroughly scientific, elementary Russian manual which has been prepared by an authoritative body selected especially for this purpose. The burdens of the task could be evenly divided among several persons. In order that such a goal might be achieved these suggestions might be followed:

(1) A specially elected committee on Russian textbooks should make a thorough examination of Russian manuals which are most widely used. This examination should be assigned to several members of the Russian chapter of AATSEEL and should include not only scientific and theoretical points of view but pedagogical and practical considerations as well.

(2) An appeal should be made for volunteers who would be willing to take part in this work.

(3) A written review of each manual should be presented to the committee on textbooks as soon as possible. The committee should find ways and means of making known the results of this examination to Russian teachers through publication in the AATSEEL *Bulletin*, Russian and English newspapers and educational and methodological magazines.

(4) An exhaustive bibliography of textbooks should be undertaken as soon as possible. This bibliography should include the titles and authors of all manuals and elementary readers which have been produced in the United States, Canada and Great Britain in the last twenty-five years.

Having done bibliographical research for years, I know how gigantic this task is. However, it is not only possible but desirable and necessary. Scientific and cultural advancement in every field depends on what has been done in it in the past. A book is not modern, as has been claimed, because it was written in 1945. To find the means we have only to convince ourselves of the importance of the task; others will be convinced by our conviction and will, in all probability, offer support and cooperation.

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#### PONDERABLES

"... rules are largely a snare and a delusion for the slow learners. For them the most effective rule is habit and custom. . . ." [Featherstone, W. B., *Teaching the Slow Learner*, Teachers College, Columbia University, New York, 1940, pp. 68-69.]

"... foreign languages are their daily diet. Most of the students already know two or more languages, and American students who are surrounded by a dozen other tongues quickly become aware of the fact that 'foreign language' is something far more vital than some teacher's pet hobby." [Fisher, C. B., "Uniting Nations in Iran," *Journal of Education*, 131, 1 (January, 1948), p. 19.]

"Articles appearing in our language journals and papers read before language conferences are by professors and deal exclusively with procedures and methods in university and college classes. For all the mention that is made of high schools, one might think that such institutions did not exist, or that, in any event, they offered no courses in foreign language." [Buchwalter, Grace M., "High Schools Teach German Too," *The German Quarterly*, XX, 3 (May, 1947), p. 145.]

[Before coming to America] "I had not seen a single noteworthy work of the graphic arts. I had never witnessed a good theatrical performance. I had never been to a museum. For years I was even denied free access to good books, the prime source of culture from which in America all who are willing may drink." [Wiens, Gerhard, "Hunger," *Books Abroad*, XXII, 1 (Winter, 1948), p. 5.]

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## *Spanish American Books in 1947*

THIS SURVEY of last year's outstanding books from Spanish America continues a similar list for 1946 published in this *Journal* last May (on pp. 289-293). The task of the editor of these bibliographies is at the same time stimulating and harassing. To see, year by year, how the intellectual life of Spanish-speaking America is developing in ever more mature forms is a bracing experience; the pleasure is only marred by the fact that the bibliographer cannot leisurely savor the many rich volumes found in the year's harvest.

The irritating aspects of the business stem from difficulties in securing information—especially detailed bibliographical data—concerning books published in such countries as Paraguay, Bolivia, Peru, Ecuador and the Central American republics. Experienced readers will forgive the compiler if the present list offers a selection weighted in favor of the larger countries—Mexico and Argentina—where book publishing and distribution are more closely geared to the air age!

Since this survey does not pretend to include all the books published in Spanish America during 1947, it is appropriate to restate the criteria followed in making the selection: (1) Only works originally written in Spanish by Spanish American authors have been considered. This criterion excludes the multitude of translations which congest the Buenos Aires publishers' lists. (2) Reprints or new editions are mentioned only when they are noteworthy for some special reason. (3) No attempt has been made to list books of a highly specialized nature—technical works or monographs in history, philosophy or the sciences, for example. The editor assumes that his readers are primarily interested in the broad cultural and intellectual activity of Spanish America and has been guided accordingly. (4) In the particular case of poetry the compiler has been too timid to evaluate the scores of younger and relatively unknown poets whose publications keep the minor presses eternally busy. Consequently mention is made here only of anthologies and the work of continentally recognized poets, however unjust this procedure may be for the future of poetry.

Data relating to paging, publisher and price have been included when possible. The currency noted is usually that of the country of publication and is identified by abbreviations.

In his perusal of Spanish American publications during the past few years, the editor has been impressed by at least one very encouraging feature: the increasing number of special collections published either by com-

mercial firms or government agencies. One of the most outstanding of such ventures is the *Tierra Firme* series issued by the Fondo de Cultura Económica of Mexico. For several years this collection has annually increased its value by publishing an extraordinary number of well-written, original volumes concerning the cultural life and history of Latin America, all of them written by distinguished authorities. For the most part they are directed to the general reader and not the specialist. The list for 1947 includes: Goez, *Geografía de Colombia* (#26); Zavala, *Filosofía de la conquista* (#27); Henríquez Ureña, *Historia de la cultura en América* (#28); Silva Herzog, *El pensamiento económico en México* (#29); Romero, *Las ideas políticas en Argentina* (#30); Valcarcel, *La rebelión de Tupac Amaru* (#31); and Romero, *Geografía del Pacífico sudamericano* (#32). Details regarding these volumes are presented below.

A new and important collection initiated during 1947 is the *Biblioteca Americana*, a series of Hispanic American classics projected by the late Pedro Henríquez Ureña and made a reality by the Fondo de Cultura Económica. The following volumes of the series have appeared: *Popul Vuh*, translated and edited by A. Recinos; José B. Couto, *Diálogo sobre la historia de la pintura* etc.; *Vida del Almirante Don Cristóbal Colón, escrito por su hijo, Don Fernando* (edited by Ramón Iglesias); Lucio V. Mansilla, *Una excursión a los indios ranqueles*; José J. Olmedo, *Poesías completas*.

The *Colección de Escritores Mexicanos*, published by Porrúa in Mexico City under the general editorship of A. Castro Leal, continues to make available good editions of fundamental works of Mexican literature. Volumes published during 1947 include: García Izcazalbeta, *Don Fray Juan de Zumárraga* (#41-44); Cuellar, *Historia de Chucho el niffo* (#45); Roa Bárcena, *Recuerdos de la invasión norteamericana* (#46-48); and Delgado, *Angelina* (#49).

In Cuba, the Dirección de Cultura of the Ministry of Education is publishing the seventh series of its *Cuadernos de Cultura*, inexpensive editions of notable Cuban authors. Among the *Cuadernos* issued in 1947 are: *Ideario Separatista*, by José Martí, edited by Félix Lizaso (#4); *Notas críticas*, by Enrique Piñeyro, edited by Antonio Iraizoz (#5).

For a number of years the Asociación de Escritores Venezolanos has encouraged the literary production of Venezuela through the publication of a series of *Cuadernos* which present the original works of contemporary authors. During 1947 the Asociación published the following *Cuadernos*: *Tiempo y poesía de Padre Borges*, by Rafael Angarita Arvels (#56); *En fuga hacia la gloria*, by J. R. Salcedo Bastardo, published with Oscar Yáñez's *Carlos J. Bello, el sabio olvidado* in #57.

The Colombian Ministry of Education has been carrying out a praiseworthy task in the publication of the *Biblioteca Popular de Cultura Colombiana*, which includes attractive editions of classics and near-classics of Co-



Colombian literature and history. The most recent titles which I have seen are: *Antonio Nariño*, by Jorge Ricardo Vejarano (#68, 1945) and *Historia de la música colombiana*, by José Ignacio Perdomo Escobar (#69, 1945), but more recent volumes, which have not yet reached me, have doubtless appeared.

In 1946 the Ecuadorean Casa de Cultura, a government-sponsored institution, initiated an interesting series of chapbooks called *Madrugada*; *Cuadernos de Poesía*, each number offering verse of a contemporary Ecuadorean poet. Notable titles published in 1947 were: *Alta noche*, by Gonzalo Escudero; *Espacio, me has vencido*, by César Dávila Andrade; *De ayer*, by Hugo Alemán. The Casa de Cultura has also been responsible for the publication of several noteworthy works of fiction, such as *Un idilio bobo*, by a talented young *cuentista*, Angel F. Rojas; and *Las cruces sobre el agua*, by the Guayaquil novelist, Joaquín Gallegos Lara. Both books were published in 1946 but were received too late to be included in our list last year.

In Peru the recently established publishing house, Editorial P.T.C.M., has done serious work, apparently under the untiring aegis of Luis Alberto Sánchez, and has been publishing the complete works of Manuel González Prada (see below under *Poetry*). Other notable literary works have been published by this new house, which is the first Peruvian firm, to my knowledge, to enter the continental sales field.

In Argentina, the mammoth *Colección Austral*, published by Espasa-Calpe and now including over 700 titles, is fairly typical of the Argentine publishing industry in general: mass production; emphasis on translations; relatively little interest in Spanish American authors and themes. Among the few titles of the Austral collection in 1947 written by Spanish Americans is Mariano de la Torre's *Chile; pats de rincones*. The publishing house, Emecé, has several attractive series which also emphasize, in general, the tried and true foreign titles rather than original productions by Spanish Americans.\*

### Fiction

- BERNAL, RAFAEL, *Su nombre era muerte*. Ed. Jus, México, 1947, pp. 257. Price, \$4.00 mex. A story of a misanthropist who forsakes civilization to live in the jungle country of southwest Mexico and of his fantastic adventures there. One of several current Mexican novels of fantasy.
- BOTERO RESTREPO, JESÚS, *Andagueda*. Ed. Teoría, Bogotá, 1947, pp. 216. A tale of the protagonist's experiences among the Indians of the River Andagueda region. The author, born in Antioquia, is a newcomer to Colombian letters.

\* For recommendations and data for this bibliography the editor is indebted to the following friends: Germán Arciniegas, Fermín Peraza, Julio Jiménez Rueda, Alfredo Chávez, Francisca Warnke and Willis Knapp Jones.



- BRUNET, MARTA, *Humo hacia el sur*. Ed. Losada, Buenos Aires, 1947, pp. 255. Price, \$5.00 arg. A philosophical novel involving the problem of free will vs. fatalism by a well-known Chilean novelist. Recommended by the Libro del Mes and the Pen Club de Chile.
- CAÑEDO, DIEGO, *La noche anuncia el día*. Ed. Stylo, México, 1947, pp. 280. Another Mexican novel of imagination with political implications. The plot involves a thought-reading machine by means of which the hero follows the inner thoughts of political leaders. You can imagine the results!
- CUENTOS DE GUATEMALA (Alfonso Orautes, ed.). Biblioteca Selecta, Panamá, 1947. A general anthology, including stories of Soto Hall, Arévalo Martínez and others.
- GARIZURIETA, CÉSAR, *El diablo, el cura y otros engaños*. Ed. Stylo, México, 1947. Price, \$5.00 mex. Short stories.
- GOYTORTÚA, JESÚS, *Lluvia roja*. Ed. Porrúa, México, 1947, pp. 254. Price, \$5.00 mex. A well-contrived plot in which the love story of a girl about to become a nun is interwoven with the events of the revolt against Obregón in 1923. Awarded the Premio Ciudad de México.
- GUTIÉRREZ, JOAQUÍN, *Manglar*. Ed. Nascimento, Santiago de Chile, 1947. A psychological story of the life of a rural school-teacher living near Punta Arenas, Costa Rica. Good descriptions of jungle background. The author is a Costa Rican living in Chile.
- HENRÍQUEZ UREÑA, MAX, *Cuentos insulares*. Ed. Losada, Buenos Aires, 1947, pp. 160. Price, \$2.00 arg. A selection of stories covering the social history of Cuba for the last thirty years.
- LABRADOR RUIZ, ENRIQUE, *Carne de Quimera*. Tamayo y Cía, Havana, 1947, pp. 197. The author calls his novels "novelines neblinosos" and the phrase accurately suggests the vague, surrealistic plots and the ironic fantasy of these eight short tales.
- LARRA, RAÚL, *Gran Chaco*. Imprenta Séneca, Buenos Aires, 1947, pp. 187. Price, \$4.00 arg. A novel of the northern part of Argentina filled with implications of social protest.
- LIRA, MIGUEL N., *Donde crecen los tepozanes*. Ediapsa, México, 1947. *Cuadros de costumbres* and a love story are mingled in this legendary story of a Mexican Indian witch doctor. This is the first novel of an author known as a poet and dramatist.
- MALLEA, EDUARDO, *El vínculo; Los Rembrandts; La rosa de Cernobbio*. Ed. Emecé, Buenos Aires, 1947, pp. 225. Three short novels by one of Argentina's best-known writers. Libro del Mes selection for March.
- MANRIQUE, RAMÓN, *La venturosa*. Bogotá, 1947. This is a historical novel dealing with colonial times in Colombia with a good admixture of *costumbrismo*.
- OCAMPO, MARÍA LUISA, *Bajo el fuego*. Ed. Botas, México, 1947, pp. 240.

- Price, \$5.00 mex. This novel received the Altamirano prize awarded by the government of the State of Guerrero.
- PORTUONDO, JOSÉ ANTONIO (ed.), *Cuentos cubanos contemporáneos*. Ed. Leyenda, México, 1947, pp. 237. An anthology of eighteen stories with excellent introductory notes by the editor.
- ROJAS, ANGEL F., *El éxodo de Yangana*. Ed. Losada, Buenos Aires, 1947, pp. 362. Price \$8.00 arg. A novel of Ecuadorean rural life by one of the most promising story-tellers of Ecuador.
- ROJAS GONZÁLEZ, FRANCISCO, *Lola Casanova*. Ediapsa, México, 1947, pp. 275. An adventure story, laid in the middle of the last century, in which the heroine is kidnapped by Sonoran Indians and becomes their leader.
- VERA, PEDRO JORGE, *Los animales puros*. Ed. Futuro, Buenos Aires, 1947, pp. 238. Price, \$4.50. A proletarian novel concerning the struggle of leftist forces in Guayaquil. The author is known as an Ecuadorean poet and dramatist.
- YÁÑEZ, AGUSTÍN, *Al filo del agua*. Ed. Porrúa, México, 1947, pp. 406. Price, \$10.00 mex. The lives and religious struggles of several inhabitants of a small town in Jalisco are intermingled with evocations of pre-Revolutionary days. Presented in handsome format.
- ZAPATA OLIVELLA, MANUEL, *Tierra mojada*. Bogotá, 1947. This, the author's first novel, concerns a proletarian theme and is written in a tough, realistic style. Prolog by Ciro Alegría.

### Poetry

- ARÉVALO MARTÍNEZ, RAFAEL, *Por un caminito así*. Unión Tip. Castañeda, Avila, Guatemala, 1947, pp. 152. A collection which includes some poems published in earlier volumes. Introductory essays by Torres Ríoseco, Gabriela Mistral and Santiago Argüello.
- ARRIETA, RAFAEL ALBERTO, *Tiempo cautivo*. Ed. El Ateneo, Buenos Aires, 1947, pp. 127. Includes domestic poems, *in memoriam* verse and miscellaneous occasional poetry, written from 1928 to date.
- FLORIT, EUGENIO, *Poema mto*. Letras de México, México, 1947, pp. 503. The collected poems of one of Cuba's best contemporary poets.
- GONZÁLEZ PRADA, MANUEL, *Minúsculas; Adoración*. Ed. P.T.C.M., Lima, 1947, pp. 134. Price, \$9.80 per. The fourth edition of *Minúsculas* and the first of *Adoración*, which is a collection of youthful love poems in the Bécquer style written to the author's fiancée.
- GUILLÉN, NICOLÁS, *El son entero*. Ed. Losada, Buenos Aires, 1947, pp. 214. Price, \$10.00 arg. The complete works of Guillén, published with musical texts by Caturla and others, and illustrations by the Cuban painter, Carlos Enríquez. Prolog by Unamuno.
- LARS, CLAUDIA, *Sonetos*. Ed. Estrella, San Salvador, 1947. Delicate, minor-

tone poems by one of Spanish America's better-known young women poets.

NERUDA, PABLO, *Tercera residencia*. Ed. Losada, Buenos Aires, 1947, pp. 152. Price, \$5.00 arg. The third volume of *Residencia en la tierra* contains all of *España en el corazón* and many unedited poems.

RASH ISLA, MIGUEL, *Sonetos*. Bogotá, 1947. Although published some years ago in Germany, this collection of the widely-known Colombian poet is only now accessible to American readers.

SABAT ERCASTY, CARLOS, *Las sombras diáfnas*. Montevideo, 1947, pp. 61. Sonnets written in alexandrines and 11-syllable verse.

### Drama

GONZÁLEZ PAREDES, RAMÓN, *Samuel y Ellos*. Tip. Garrido, Caracas, 1947, pp. 85. Two one-act psychological plays in the modern style with staccato dialog. Although only in his twenties, the author has achieved some fame as a poet and novelist.

USIGLI, RODOLFO, *El gesticulador*. Ed. Stylo, México, 1947, pp. 303. Price, \$5.00 mex. A three-act play by one who is now almost a veteran of the Mexican theater. The volume is fattened by lengthy notes, an essay on dramatic poetry and an epilog.

———, *Otra primavera*. Soc. Gen. de Autores de México, México, 1947, pp. 90. Another three-act play. The author's *Corona de sombra* (about the Emperor Maximilian) was also published in 1947 in its second edition by *Cuadernos americanos*.

VILLAUURUTIA, XAVIER, *El pobre Barba Azul*. México, 1947, pp. 74. A three-act comedy, first performed last year in the Bellas Artes, by a writer better known as a poet than a dramatist.

### Literary Criticism

AZUELA, MARIANO, *Cien años de novela mexicana*. Ed. Botas, México, 1947, pp. 208. Price, \$3.50 mex. A series of lectures given at the Colegio Nacional offering readable personal criticism of novelists from Fernández de Lizardi to Heriberto Frías and Gamboa.

CAPDEVILA, ARTURO, *Rubén Darío: un bardo rey*. Ed. Espasa, Buenos Aires, 1947. An attempt to indicate moral values in Darío's work.

CENTURIÓN, CARLOS R., *Historia de las letras paraguayas; I, Época precursora; época de formación*. Ed. Ayacucho, Buenos Aires, 1947, pp. 332. Price, \$1.50 U. S. A pretty dull book, but valuable as reference. In the nature of the subject the discussion is as political as it is literary. The author is a Paraguayan professor.

HEREDIA, JOSÉ MARÍA, *Revisiones literarias* (Selección y prólogo de J. M. Chacón y Calvo). Ministerio de Educación, Havana, 1947, pp. 273.

An anthology of critical articles heretofore scattered in various periodicals.

HOLGUÍN, ANDRÉS, *La poesía inconclusa y otros ensayos*. Ed. Centro, Bogotá, 1947, pp. 178. The title essay on Quevedo is especially noteworthy. Others deal with Colombian poets—Silva, Valencia, Barba Jacob, Pardo García. The author combines the qualities of poet and scholar.

JARAMILLO MEZA, J. B., *Rubén Darío y otros poetas*. Bogotá, 1947. Essays by a distinguished Colombian poet and critic.

LARA, JESÚS, *La poesía quechua*. Fondo de Cultura Económica, México, 1947, pp. 188. Price, \$6.00 mex. A fine general survey of a little-known theme.

LEÓN, TRIGUEROS DE, *Labrando en madera*. San Salvador, 1947. Impressionistic criticism of Whitman, Martí, Neruda, et al. written in a poetic style.

MIRÓ QUESADA LAOS, CARLOS, *Rumbo literario del Perú*. Ed. Emecé, Buenos Aires, 1947. Price, \$10.00 arg.

NERUDA, PABLO, *Viajes al corazón de Quevedo; Por las costas del mundo*. Soc. de Escritores de Chile, Santiago de Chile, 1947. A miscellany of prose articles concerning Spanish literature and history, as well as some personal travel notes. The format is beautiful.

QUINONES PARDO, OCTAVIO, *Interpretación de la poesía popular*. Bogotá, 1947. Seven chapters of interesting material on Colombian folk poetry by a specialist in the matter. Introduction by Germán Arciniegas.

REYES, ALFONSO, *A lápiz*. Ed. Stylo, México, 1947, pp. 220. Price, \$4.00 mex. A collection of critical articles written from 1923 to 1946 by the dean of Mexican literary critics.

SÁNCHEZ, LUIS ALBERTO, *Los poetas de la colonia y de la revolución*. Ed. P.T.C.M., Lima, 1947. Price, \$16.20 per. A revision of the author's first book of criticism originally published in 1921.

UGARTE, MANUEL, *Escritores iberoamericanos de 1900*. México, 1947. Anecdotes and personal letters concerning Darío, Nervo, Blanco-Fombona and others of the "Paris crowd." It is essentially a book of reminiscences rather than criticism.

MENOCAL Y CUETO, RAIMUNDO, *Origen y desarrollo del pensamiento cubano*. Havana, 1945-47. 2 vols. While these volumes are ponderous and somewhat opinionated, they are very comprehensive and scholarly.

### Biography

CAMACHO, PANFILO D., *Marta Abreu: una mujer comprendida*. Ed. Trópico, Havana, 1947, pp. 223. This well-told biography of a great Cuban social worker and patriot won a government-sponsored contest commemorating the one-hundredth anniversary of her birth.

- COSTA, OCTAVIO RAMÓN, *Antonio Maceo, el héroe*. Havana, 1947, pp. 310. An excellent account of the mulatto hero of the liberation of Cuba.
- FERRER, GABRIEL, *Justo Sierra, el maestro de América*. México, 1947. Price, \$4.00 mex. A lively biography of a very sincere man written by a historian.
- MARASSO, ARTURO, *Joaquín V. González*. Ed. Emecé, Buenos Aires, 1947. Emphasizes the details of the personal life of a prominent writer and statesman. Recommended by the Libro del Mes.
- MONTERDE, FRANCISCO, *Moctezuma II, Señor de Anáhuac*. México, 1947, pp. 256. Price, \$6.25 mex.
- ORREGO, VICUÑA, EUGENIO, *O'Higgins: vida y tiempo*. Ed. Losada, Buenos Aires, 1947. Price, \$12.00 arg. An account based on first-hand documentation written by a Chilean historian. Libro del Mes selection for May.
- VEJARANO, JORGE RICARDO, *Bolívar*. Bogotá, 1947. Described by Germán Arciniegas as the best book of the year from Colombia. It is based on good documentation and written in a fluid style.
- ZÚÑIGA HUETE, ANGEL, *Morazán, un representante de la democracia americana*. Ed. Botas, México, 1947, pp. 448. Price, \$16.00 mex.

### Essays

- ANTOLÍNEZ, GILBERTO, *Hacia el indio y su mundo*. Ed. del Maestro, Caracas, 1947. An impassioned defense of Indoamérica and its values as opposed to European influence.
- DURAND, LUIS, *Alma y cuerpo de Chile*. Ed. Nascimento, Santiago de Chile, 1947. Essays on the Chilean landscape and character. The author, a novelist and *cuentista*, emphasizes *lo criollo*.
- GÁLVEZ, JOSÉ, *Una Lima que se va*. Ed. P.T.C.M., Lima, 1947, pp. 200. Price, \$14.50 per. Evocations of old Lima written by a poet.
- GONZÁLEZ, PEÑA, CARLOS, *Mirando pasar la vida*. Ed. Stylo, México, 1947, pp. 260. Price, \$4.00 mex. Nostalgic recollections of old-fashioned customs.
- LANUZA, JOSÉ LUIS, *Morenada*. Ed. Emecé, Buenos Aires, 1947. Essays and stories about negroes in old Buenos Aires. Libro del Mes selection for March.
- LÓPEZ DE MESA, LUIS, *Nosotros y la esfinge*. Bogotá, 1947. An analysis of humanity's problems on a grand scale written from a philosophical point of view. Arciniegas calls it "a daring book."
- ROMERO, FRANCISCO, *Filosofía de ayer y de hoy*. Ed. Argos, Buenos Aires, 1947. A series of articles on modern thinkers and historical figures, including one study of Hispanic American philosophy.
- SERPA, ENRIQUE, *Presencia de España*. Ed. Alfa, Havana, 1947, pp. 223. Political essays by a Cuban novelist.

### History

ALMOINA, JOSÉ, *Rumbos heterodoxos en México*. Ed. Montalvo, Ciudad Trujillo, 1947 (Publicaciones de la Universidad de Santo Domingo.) This study of *erasmismo* and other unorthodox tendencies in colonial Mexico should be considered in connection with Jiménez Rueda's book on the subject, published in 1946, and Zavala's *Filosofía de la conquista*, noted below. Almoína is a professor at the University of Mexico.

HENRÍQUEZ UREÑA, PEDRO, *Historia de la cultura en América*. Fondo de Cultura Económica, México, 1947, pp. 240. Price, \$7.00 mex. This is truly a remarkable book. Following the same general lines of thought as his *Literary Currents in Hispanic America*, it is better organized, better illustrated and includes a much more useful bibliography.

HERNÁNDEZ DE ALBA, GUILLERMO, *Aspectos de la cultura en Colombia*. Bogotá, 1947. In spite of its pretentious title, this is a volume of serious essays by a relatively young historian, probably Colombia's best.

NÚÑEZ, ENRIQUE BERNARDO, *La ciudad de los techos rojos; Libro I*. Tip. Vargas, Caracas, 1947, pp. 156. Price, \$7.00 ven. The first volume of a well-documented, colorful history and description of Caracas by the city's official historian. Illustrated with skilful line drawings by Durbán.

ORTIZ, FERNANDO, *El huracán*. Fondo de Cultura Económica, México, 1947, pp. 686. A very interesting study of pre-Columbian symbolism as revealed in archeology and its relation to the hurricane. The author's conclusions are daring and unorthodox. Interesting illustrations.

ROMERO, JOSÉ LUIS, *Las ideas políticas en Argentina*. Fondo de Cultura Económica, México, 1947. Price, \$6.00 mex. An objective study by a well-known Argentine historian.

SILVA HERZOG, JESÚS, *El pensamiento económico en México*. Fondo de Cultura Económica, México, 1947, pp. 199. Price, \$6.00 mex. A historical survey by Mexico's foremost economist.

TEJA ZABRE, ALFONSO, *Dinámica de la historia y frontera interamericana*. Ed. Botas, México, 1947, pp. 192. A series of essays on the meaning of history à la Toynbee, and several more specific chapters on the historical anatomy of the United States.

VALCARCEL, DANIEL, *La rebelión de Tupac Amaru*. Fondo de Cultura Económica, México, 1947, pp. 206. Price, \$6.00 mex. A simple, accurate account written by a Peruvian historian at the University of San Marcos.

ZAVALA, SILVIO, *Filosofía de la conquista*. Fondo de Cultura Económica, México, 1947, pp. 159. Price, \$6.00 mex. A résumé of the author's research concerning the liberal theories of the Spanish colonists, especially with regard to the Indians.

### Reference and Miscellaneous

*La Argentina*. Ed. Kraft, Buenos Aires, 1947. 2 vols. Price, \$100.00 arg. A



- collection of 600 artistic photographs by Herbert Hirschhoff which show the beauty of the Argentine countryside. There is a prolog by Arturo Capdevila and statistical and descriptive data concerning each province.
- BEHAR, DAVID and RAÚL (eds.) *Bibliografía hispanoamericana*. Ed. Panamericana, Buenos Aires, 1947. Price, \$15.00 arg. A valuable reference tool which lists 3,600 items, classified according to subject and fully indexed. New editions rather than rare books are emphasized.
- Diccionario enciclopédico de las Américas*. Ed. Futuro, Buenos Aires, 1947, pp. 712. Price, \$32.00 arg. Includes more than 25,000 entries on geography, history, music, art, literature and other subjects.
- GOEZ, RAMÓN CARLOS, *Geografía de Colombia*. Fondo de Cultura Económica, México, 1947, pp. 215. Price, \$6.00 mex. A good general volume with chapters on physical, economic and human geography. Well illustrated.
- MOLINA TÉLLEZ, FÉLIX, *El mito, la leyenda, y el hombre*. Ed. Claridad, Buenos Aires, 1947, pp. 350. Price, \$10.00 arg. A general study of Argentine folklore with illustrations.
- PIETRO DE TORRAS, AURORA and GONZÁLEZ CASTILLO, CÁTULO, *Danzas argentinas*. Ed. Peuser, Buenos Aires, 1947. In this handsome book a poetess and a painter have collaborated to describe Argentine folk dances.
- Quién es quien*. Ed. Kraft, Buenos Aires, 1947, pp. 1000. Price, \$40.00 arg. *Who's Who* for Argentina in politics, art, business and literature.
- ROMERO, EMILIO, *Geografía del Pacífico sudamericano*. Fondo de Cultura Económica, México, 1947, pp. 168. Price, \$6.00 mex. A geopolitical survey with fine illustrations. The author is professor at the University of San Marcos.

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## Romanticism in Annette von Droste-Hülshoff\*

THE centenary of the death of Annette von Droste-Hülshoff in 1848 should not pass by without a summary account of her life and position in German literature. The period of *Aufklärung* was replaced by Romanticism, which urged brilliant women like Annette von Droste-Hülshoff to follow new ideals in their literary works. To the lyric quality of Elizabeth Barrett Browning and the novelistic gift of George Eliot she united the German Romantic spirit.

The life of Annette von Droste-Hülshoff was without the highly emotional experiences peculiar to the other literary women of her time. She did not move in the political arena of a Madame de Staël, nor play the part of *une femme supérieure*. However, there is a virile note in her works that indicates a mine of unearthed energy. Unlike the two women Georges, Eliot and Sand, there was no domestic triangle in her life. Yet personal experience was thought by nineteenth century Romanticists to be a necessary element in the life of every portrayer of the gamut of human emotions.

If any comparison is to be made, it is with Elizabeth Barrett Browning, in that both women fell in love with a man many years younger than herself. With the English poetess this culminated in a happy marriage, but the German lyricist saw the man she loved lead another to the altar. Annette von Droste-Hülshoff spent her life in lonely spinsterhood. At first glance it was life apparently as peaceful as a lake unruffled by the tiniest ripple. Yet it was one of deep tragedy, which gave a minor tone to the poetic harmony.

The family of von Droste-Hülshoff was of ancient Saxon lineage. In the thirteenth century her ancestors were found in the service of the Bishop of Münster as *der Droste*, or lord high steward of the Cathedral chapter. To distinguish their family from others bearing the name *Droste*, Annette's ancestors in 1417 added *von Hülshoff*. This was the name of the family castle, situated in a suburb some distance to the southwest of Münster.

Annette von Droste-Hülshoff's family was distinguished for its adherence to the Catholic faith. The members were in comfortable circumstances and had wealth and leisure to enjoy the amenities of life. Especially did they

\* All citations are from von Droste-Hülshoff, Annette, *Sämliche Werke in sechs Teilen*, herausgegeben von Julius Schwering. Deutsches Verlagshaus Bong and Company, Berlin-Leipzig. English translations are by the writer of this article.

cultivate music and other fine arts. Heinrich Wilhelm von Droste-Hülshoff (1704-54), her grandfather, possessed remarkable talent as a flute player.

The artistic trait in the family was further increased when Annette's grandfather married a woman with unusual talent for painting and music. These atavistic gifts were inherited by many in the next generation, chiefly by Clemens August von Droste-Hülshoff, Annette's father. She has left us a charming portrait of life in the household with her father as the central figure. "Nothing was more pleasing than to hear him improvise on the piano evenings when it was growing dark," she writes.

By nature Clemens August von Droste-Hülshoff was a mystic and had a tendency to speculate into the realms of the preternatural. For this characteristic he has been compared to Josef von Eichendorff, who gave utterance to his mysticism in writings. Annette's father left no literature as such, but his daughter was to embody this inherited trait in her literary works.

Clemens von Droste-Hülshoff was twice married, his first wife dying within a year of their marriage. Three years later he married Maria Theresa von Haxthausen, who became the efficient manager of his large estate. She had been a writer of verse in her youth, but now in the household she complemented her husband's easy-going disposition and general good nature, which was sometimes imposed upon in business affairs.

On January 12, 1798, Annette was prematurely born, the second of the four children who were to compose the family. So frail was the infant that she was baptized within a few days, as her life hung in the balance. In later years she left this portrait of herself:

Ein Würmchen, saugend kümmerlich  
An Zucker und Kamillen,  
Statt Nägel nur ein Häutchen lind,  
Däumlein wie Vogelsporen,  
Und jeder sagte: "Armes Kind,  
Es ist zu früh geboren!"

A tiny mite that barely sucked  
On sugar and on camomile;  
Instead of fingernails, soft skin,  
Little thumbs like claws of bird.  
"Poor child," said each one coming in,  
"Too early has your cry been heard!"

By dint of skillful care on the part of her nurse, whom she later portrayed in many of her works, Annette continued to grow into childhood. At the age of seven her poetic gift was seen developing in modest rhymes written on her slate. Her mother wrote down these verses, as she recognized her own early talent for poetry in her daughter.

One day Annette climbed secretly the winding staircase of the castle

tower. High on the metal coping in the beams of the roof she concealed a tiny quatrain:

Es war—ich irre nicht—  
In Goldpapier geschlagen  
Mein allererst Gedicht,  
'Mein Lied vom Hähnchen.'

It was, as I remember well,  
All wrapped in golden paper thick;  
My very first poetic song,  
My modest "Poem of the Chick."

Annette's mother was a sensible and energetic woman who always regarded her gifted daughter as a problem child. Never in her lifetime did she show any understanding of the poetic or visionary gifts with which her daughter was endowed. She took care that this highly imaginative child should be given an education that would foster mental stability.

In addition to the usual domestic arts of the early nineteenth century, Annette studied other subjects. With the tutor of her two younger brothers she learned Greek, French, Dutch, Italian and English. Especially was she proficient in the last-named.

Romanticism was in the very air the child breathed. Often she penetrated into unused rooms and corners of the spacious castle. There she laid reverent hands on ancestral furniture and felt herself one in spirit with departed generations. Her imagination was so easily excited that, at the appearance of a book or picture which pleased her, she would fall into a kind of ecstasy, unconscious of everything about her.

Annette inherited from her father a love for music, which was developed and trained under excellent masters. She studied musical theory with her uncle, Freiherr Maximilian Friedrich von Droste-Hülshoff, the composer of several successful operas. Possessed of a beautiful voice, in more mature years she took singing lessons in Köln. She loved simple folksongs, which are always most difficult to render artistically by reason of their very simplicity. In 1877 there appeared posthumously a collection of songs with piano accompaniment, proving her remarkable talent for musical fantasy and improvisation.

At the age of twelve Annette wrote her first hexameters, which showed the influence of Voss and Goethe. Every artist begins by being an imitator. Later she was completely dominated by Schiller, who seemed to correspond more to her Romantic spirit. Religion and philosophy had their share in the new movement, hence Romanticism was the personal and individual expression of the poetic soul.

Romanticism had a vigorous growth in Germany until it merged into a national enthusiasm against Napoleon, the invader. It was an international

phenomenon, usually associated in France with Chateaubriand and in England with Sir Walter Scott. Until the Napoleonic conquest of Germany, Romanticism had been divorced from national life. Now the best forces in German literature were won over to the national cause. Giving up their poetic and fantastic interpretation of the German past, they aroused national enthusiasm by their stirring words.

When the glow of Romantic interest returned, the poetry of the period showed a spiritual revival. Tones, colors and words were to the poets only different aspects of the one language of the soul. Discussions on such topics took place in the drawing-room of the family of von Droste-Hülshoff, where brilliant men like Leopold von Stolberg, August Wilhelm Schlegel and Jakob Grimm assembled. Hardly less brilliant women, such as Fürstin von Gallitzen and Adele von Schopenhauer, were among those whom Annette saw in her father's castle.

At the death of her father in 1826, Annette with her mother and sister left the ancestral dwelling, which was now the property of the oldest son. They retired to live in a smaller home, Rüschaus, a short distance from Münster, on the income bequeathed them. Annette's mother and sister traveled much, leaving her alone with the housekeeper.

The poetess, who never enjoyed normal health, spent most of her time in bed, where she read or prayed until ten o'clock in the morning. After the breakfast that she took at this time, she occupied herself with literary work or scientific study. When at rare intervals she was in good health, she walked through the countryside, observing nature. On these walks she also visited the poor, with whom she was very sympathetic and generous. She liked to converse with the taciturn farmers of the region, who held so tenaciously to tradition. Many such characters were later incorporated into her works.

Like Sir Walter Scott, whom she admired, she knew that her strength for portrayal of scenery lay in her own native Westphalia. This daughter of the red soil was foremost among German poets of the last century in using successfully the most unpromising material. The poetic use of the prosaic soil of Westphalia is an added proof of her genius. Later in life she spent some time in Switzerland, but it was not the Alpine scenery that evoked the lyrical note. The deep, red soil runs like a lode deposit throughout her well-known work *Bilder aus Westfalen*.

When guests were present in their modest home, Annette was a very gracious hostess. She entertained them with anecdotes or more often with ghost stories, as she possessed an extraordinary gift for story-telling. Her literary works were being well received by the public and she was being hailed as the foremost woman writer of the times. Then an event occurred which was to disturb the even tenor of her existence.

On a May day in 1831, Annette received a visit from a young student, who in company with his tutor, brought her a letter of introduction from

his mother. This rather awkward, embarrassed youth of seventeen was the son of the poetess, Katherine Schücking of Münster, for whom Annette had always felt great reverence. In the presence of the family she entertained the young guest by showing him her collections of natural history objects. The light muslin dress she wore gave an added charm to her delicate, ethereal appearance and impressed Levin Schücking immensely. Her eyes in particular exerted an almost magnetic influence upon him. The pupils seemed to shimmer behind the transparent eyelids.

This first rather formal meeting between the poetess and the young student was followed by other visits without any mutual attraction being noticed by either. Then in November 1831, Katherine Schücking died under tragic circumstances. Before her death she had asked Annette to be a second mother to her son. This request was regarded by Annette as a duty of conscience to be performed with all possible perfection.

Levin Schücking continued his law studies at the universities of München, Heidelberg and Göttingen. He did not accept too often the invitation to spend his vacations at Rüschhaus. With more aptitude for literary work than for law, he began to write critical reviews for newspapers and magazines. He was a typical Westphalian, full of Romantic mysticism.

Their friendship was at first founded on a philosophical basis and common interest in literature, which the disparity in their ages did not seem to affect. She was the aid and adviser of the highly emotional youth, who like most Romanticists of the epoch possessed a magnetic attraction for the women of the circles he frequented. Annette sought to have him placed as private secretary to the Hessian Minister and later with Graf von Stolberg. Such a position would give him freer scope for literature. But his unstable nature made futile her attempts for any financial betterment.

Schücking has described a characteristic afternoon spent with Annette von Droste-Hülshoff, saying, "She sat leaning on the arm of a sofa and told me as I sat before her the most uncanny ghost stories, which were all true and mostly her own experiences. Cold shivers ran down my back. You know there is something ghostlike about her eyes, which are three times as large as mine. I believe she could subdue a tiger with them."

Finally, in the early part of 1842, her brother-in-law, Freiherr von Laszberg, invited the young man to his castle on the Bodensee to catalog his extensive library and collection of medieval manuscripts. Annette was already installed there on a visit to her sister and in a remote tower room was composing *Das geistliche Jahr* and *Bilder aus Westfalen*.

The ensuing months were for Annette the most happy of her life. The consciousness that there was one in the vicinity who shared her poetic thought and recognized her genius gave her new inspiration. Even her delicate body took on added strength so that she was able to take daily walks with Schücking. She even made a wager with him that she would produce

a new poem each day and she kept her word. One lyric seemed to lure forth the next so that whatever was slumbering within her now awakened.

When towards the end of the year Levin Schücking left the Bodensee to accept a position as tutor in the home of Fürst Wrede, he left Annette quite prostrate with grief. What had been in her quiet existence a romance of the first magnitude was in his young life only an episode. While she continued to meditate on the past, he directed his thoughts to the future. He was on the lookout for a wife with these requirements, as he wrote to his intimate friend, the author Freiligrath: beauty, talent, good family, a dowry and finally a philosophic outlook on life to make him happy. These qualities he found in Louise von Gall, whom he married within the year.

This event was not a death-blow to Annette, although she suffered interiorly. She was beyond the years when one dies of a broken heart. The poetess did not despair but continued to produce excellent literary works with the added poignancy of sublimated human love. On this occasion she wrote the poem *Lebt wohl!*, which begins with suppressed tears but ends on a lyric note of proud self-assertion:

Lebt wohl, es kann nicht anders sein!  
Spannt flatternd eure Segel aus,  
Laszt mich in meinem Schloß allein,  
Im öden geisterhaften Haus.

Farewell, it was not so to be,  
Spread out to driving winds your sail,  
Within my castle leaving me  
A ghost-filled house in lonely dale.

Romanticism stood for what was most personal and individual in things of the spirit, hence Annette von Droste-Hülshoff was representative of the movement in its purest form. The more mature fruits of her life and creative ability are seen in her poems. There her artistry is at its best and one literally walks through the vicissitudes of her life. She had tried out various methods and imitated several models until finally she arrived at her own. Although an early imitator of Goethe and Schiller and the ballad-writer, Bürger, she rapidly outgrew them.

In her *Klänge aus dem Orient* she still shows an unconscious leaning on the master-mind of Freiligrath, so greatly was she impressed by his pen-pictures of the ocean and desert. Her best scenic description was the Westphalian heatherland with the call of the owl in the moor and other ghostlike figures with which superstition has peopled this solitude. She painted in Romantic colors this her native heath and was strengthened, like Antaeus of old, by every contact with mother earth.

The Scottish-English influence is apparent in *Der Graf von Tal*. With Lord Byron she considered her vocation as a poet to be a real martyrdom.



What he said in his *Hebrew Melodies* she echoes, saying:

Ja, Perlen fischt er und Jewele,  
Die kosten nichts—als seine Seele.

Yes, pearls he fishes where oceans roll,  
They cost him nothing—but his soul.

Annette's real inspirational sources were nature, human existence, her own experiences of joy and sorrow and, finally, the historic past of Germany. Her Romantic interpretation of nature was both subjective and objective. Either she injected her own mood into nature or allowed the dormant to awaken.

The keenness of her observation was remarkable. She perceived the slightest flutter of insect wings, the fall of a berry, the crawling of a beetle among the weeds and even the gnawing of a caterpillar on a grapevine leaf. Atmospheric impressions worked powerfully on the poetess. She felt darkness like fine rain on her cheeks and an approaching storm she sensed in every nerve fiber.

The deep, religious emotions of her soul were expressed in *Das geistliche Jahr*, a collection of seventy-two poems, commemorating the Sundays and principal feasts of the liturgical year. For nearly thirty years she labored on these poems, which were completed shortly before her death in 1848. As a young girl she acceded to her pious grandmother's request for a religious poem by what later formed the introductory verses to *Das geistliche Jahr*.

The Romantic epic of knighthood was at its flowering in the early decades of the nineteenth century. In *Walter* Annette von Droste-Hülshoff has all the stock-in-trade of Romanticism: the hermit, the energetic lord of the castle, his tender wife, their delicate, little blond son, the ladies-in-waiting ever shedding tears at the least provocation and, lastly, the intriguing character. In the latter case this is a black-eyed coquette, a survival of Goethe's Adelheid in *Goetz von Berlichingen*, a character that persisted for years in German literature. The motivation of the epic lies in the danger to loved ones in the troubled times of the Crusades.

*Walter* shows Annette's own thoughts on renouncing the world and reflects her own nun-like existence. No answer is given to the question as to whether or not Walter will triumph over the inner struggle that arises at the thought of past wrongs he has suffered. As Annette was only twenty years of age when she wrote this epic, she shows an immaturity as compared to the splendid technique of later works.

*Das Hospiz auf dem Grossen Sankt Bernhard* was written ten years later. Her talent had become impressionistic and she filed down and chiseled away at the epic to produce the impression she desired. Her source for the story of the dog, Barry, who rescued so many lives in the Alps, was a newspaper account of the animal's death in 1813. Scott's *Marmion* was

another source as was Schiller's *Wilhelm Tell*, which furnished her with traditional Alpine background. However, Annette had visited the Swiss Alps, whereas Schiller never saw them.

The ruling idea of the poem is the power of Christian love for one's neighbor in contrast to the unfriendly forces of nature. Annette's religious susceptibility found an outlet in her description of the monastery and monks who dwelt in it. She paints with broad strokes the magnificent natural scenery, which was quite in accord with Romanticism.

Romantic setting is evident in *Des Artzes Vermächtnis*. In this narrative in poetic form, a doctor is compelled in the middle of the night to go on a mysterious sick-call with two men. After many detours in a coach he arrives in a forest and is led to a robber's hideout to attend a wounded man. There he recognizes a former beauty in Vienna society, who after contracting a *mésalliance*, has disappeared from sight. She is the wife of the wounded robber-chief.

*Die Schlacht im Loener Bruch* is quite dependent on Lord Byron's pirate poetry and his attempts to portray "ruin in majesty" in heroes who were fallen angels. Woman-like, Annette von Droste-Hülshoff could not resist sympathizing with a character like Christian von Braunschweig, the rough, repellent figure of the Thirty Years' War. Although a historical personage she pictures him according to her own ideas.

However, the figure of Christian recedes into the background as the battle itself becomes the focal point of the epic. The description of the fight gave her a chance to sketch Westphalian landscape. Imitating Sir Walter Scott in his *Battle of Waterloo*, she makes clever use of this stage setting. As the epic progresses there is evidence of Lord Byron's *Corsair*, which results in a masterly production, such as no woman has ever equaled.

*Der Spiritus familiaris des Rosztäuschers* was the last epic lyric that Levin Schücking's friendship had awakened. The material was taken from the folklore collections of the Grimm brothers and is typically Romantic. A horse-dealer was forced by circumstances to enter into a league with the devil. After signing the agreement with his blood, he received a *spiritus familiaris*, a beetle-like creature in a bottle. Shortly afterwards his luck returned, but his peace of soul was gone. Repenting of his action, he sought to get rid of the creature but without success. Finally with a nail from a crucifix he opened the bottle and the evil spirit departed. The man fell again into abject poverty and soon after died, but his soul was at peace.

According to Annette's own avowal, Washington Irving's *Bracebridge Hall* was the pattern for *Bei uns zu Lande auf dem Lande*. The theme is a visit of a foreigner to a family of the ancient nobility in a country district. Another Romantic prose work is *Die Judenbuche*, which is well known to American students of German. The story of the murder of the Jew under the beech tree had been told her as a child by her grandfather.

Drama was the stepchild of the Romanticists. The lyric and the novel were congenial channels for their ideas, but drama called for active interpretation of life, which did not accord with Romantic subjectivity. Drama is a manly art and no woman writer of the last century produced any epoch-making play. Even the most masculine of them all, Annette von Droste-Hülshoff, did not have enough literary strength to maintain herself in this field. Drama demands constant intercourse with other social beings. Annette failed in this literary *genre* because of the semi-cloistral life she led.

The fragment *Berta*, written in her youth, shows the domination of the classical spirit of Schiller at the time of his collaboration with Goethe. The play is thrown on an Italian background, but with many references to "Helvetia's Alpine heights." The drama shows the Romantic conflict between art and life after the manner of Goethe's *Torquato Tasso*. There is also a didactic element in the conversation of the two sisters, Berta and Laurette, on life at the court and its danger to virtue.

Levin Schücking continued to be influential in having her works published. From a distance he advised her to choose and arrange her many poems. Throughout Germany Annette was being recognized as possessing very great genius. Her name was publicized and she was besieged by newspapers and periodicals for contributions. Even Klara Schumann, the composer's wife, asked her for the text of an opera.

Death had long been knocking at the door of Annette von Droste-Hülshoff's earthly habitation and now the summons was imperative. Outside the Revolution of 1848 was raging, but the dying poetess was only concerned with the affairs of her soul. The finishing touches were still being given to *Das geistliche Jahr*, when on May 24 she peacefully died of a sudden heart attack. Her last poem contains these lines:

Geliebte, wenn mein Geist geschieden,  
So weint mir keine Träne nach,  
Denn, wo ich weile, dort ist Frieden,  
Dort leuchtet mir ew'ger Tag.

Beloved, when my soul supernal  
Departs, then do not weep, but pray.  
For where I am is peace eternal  
There shines for me unending day.

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## *Why American Students Should Study Foreign Languages and Cultures*

WE ARE all familiar with and approve the traditional reasons for the study of modern foreign languages. Among the many we may mention are: the study of French gives us a better understanding of the organization of English; it gives us the source of a great many of the words we use in English; we cannot understand a piece of literature unless we read it in the original because a masterpiece cannot be translated except by a genius; French opens up to us a vast storehouse of beautiful and exquisite literature; it makes available to us important contributions to the history of philosophy and educational benefits of such writers as Rousseau, Voltaire, Montesquieu and others.

The study of French introduces us to a language which is different from English in its simplicity, clarity and precision. As teachers of foreign languages we are quite familiar with these reasons for the studying of foreign languages. Today, however, I should like to suggest a broader base for the use and the importance of foreign language study.

Some of us older teachers have been teaching languages *and* the culture of foreign countries for many years. Language is important, it is vital to our understanding of a foreign people, but it does not tell us the whole story in itself. We must know something of the physical and economic aspects of the country, its art, history, religion and racial qualities—in other words, its culture. Even today, after the revelation of our ignorance in the second world war, there are teachers who wish to emphasize language to the exclusion of the other elements which make up life. They seem to think that language and literature are something apart from the rest of living. Successful language teaching must include an interpretation of the culture of the people whose language is being studied.

With this definition of foreign language teaching in mind, we may examine why we should teach foreign languages to our students, especially to our high school students.

Foreign language study enables us to be less provincial. It gives us a yardstick by which we can measure more accurately our own language, our culture and our way of living. One may use the illustration of two photographs of the same size, depicting two waterfalls; one is one hundred fifty feet high, the other three hundred feet high. In the photographs they look to be the same height. Thus it is with estimates of our civilization. We may not

be in error one hundred per cent as in the case of the photographs, but without some method of comparison we cannot be *sure* of the quality or desirability of our language and our manner of life. We may assume, as many of us do—and possibly correctly—that ours is the best. But to have a real basis for our judgment, we must know at least one other language and culture. It is better to know several, but for any accurate basis of opinion we must have some means of evaluation. The best means at our disposal is in the foreign language classroom. History, art, economics, politics, religion and geography, studied alone and separately as they usually are in our departmental educational system, do not give a complete picture. The study of a people's language and literature, however, *does* include all the aspects of their civilization. It enables us to see the people as a whole. A good story, novel or play tends to present a more nearly complete picture of a society than do our departmental offerings. A good political essay or a philosophical study stimulates an analysis of the author's point of view. In addition to all this, the foreign language betrays the *way* the people think. We can understand their mental processes more easily if we understand their language.

It is clear that if a foreign language is properly taught the students of that language receive a well-balanced picture of the people who speak and write it. We can understand more easily the point of view, the attitudes, of a people whom we know than the philosophy of a people about whom we know little or nothing.

Circumstances have forced the United States into a position of world responsibility. Whether we are sufficiently informed to accept this responsibility wisely is a question. The most pressing problem seems to be Europe. Something must be done to help her. If the hundreds of thousands of students of modern foreign languages in the United States had been given an insight into European thinking and conditions, we would be better prepared nationally to understand post-war Europe. Articles, books and lectures designed to give the public a picture of Europe today cannot replace what the foreign language classrooms should have done by teaching a language or languages of Europe presented in their proper setting. It is difficult and often dangerous to improvise public opinion. In an emergency I suppose we must, but it is far better to anticipate problems in foreign affairs and prepare our students so that they may deal intelligently with them. It is not enough that we have a few experts. Ultimately, in a democracy, the people should determine our foreign policy. Even a brief experience studying a foreign language makes it easier to understand that foreigners have different points of view from ours and that therefore foreign relations are not simple. The student is confronted by the fact that the French do not always express their ideas exactly as we do—they are often different. We must not emphasize minor differences, but we should point out the major ones.



The Frenchman, speaking generally, has never had the opportunity for travel, he has not had automobiles in which to take trips, or money to spend. He has, during all of his life, been surrounded by various controls, often irritating, administered by those whom the Frenchman calls "*les fonctionnaires*." During the lives of most contemporary Frenchmen there have been shortages, hence the necessity for scrimping. In many ways he has been made aware of the limitations of raw materials and manufactured products in his country.

I shall never forget the first morning that I was in Paris. I got up early, shortly after daylight, to see what the city looked like at that hour. Walking through the parks I found old women picking up little twigs, most of them not longer than two inches, which had fallen from the trees during the night. I inquired what they were going to do with these twigs. "Oh, we will cook breakfast with this fuel," they explained to me. While this is an extreme case, the American must realize that life in France is not easy. All of this causes the Frenchman to examine his business propositions with care. He is careful with his money. What must his reaction be to a nation which pours its resources into his country in money, food and materials? Unless the reasons for our contribution to French reconstruction are explained to him, he may come to believe that Americans are fools. This reaction is not restricted to France only nor any other country. Our generosity ought to be explained simply and clearly to the various countries who are its recipients in order that there may be no misunderstanding in the future.

Not only are the physical conditions of France, for example, different from those of the United States, but its history and traditions are notably different. While at the moment France's political power is at a low ebb, there have been epochs in French history when France was the dominant power in Europe and the world. The contemporary Frenchman cannot forget that. He learned of it in his schools and he has heard it mentioned many, many times during the past several years when France was under the heel of the German. Since we do not have that kind of a tradition it is practically impossible for an American to understand the feeling of the Frenchman as he thinks of France's glorious past. When the French speak of their past *gloire* it often causes a smile in America. The teacher of French should make understandable this attitude on the part of the Frenchman.

Another characteristic of the French, as I see them, is that the average Frenchman has had to be very careful with his money because he had so little that he has not been willing to risk it in many enterprises which have an element of uncertainty. In other words, the French have little "risk capital." The American is willing to risk his money. If he loses it he can always earn more. As I see it, this is not so much a question of money as it is a question of attitude of mind brought about by the tradition of saving which is so French. You may not like the personal reaction which you will



have when you come in contact with it as our American soldiers did during both wars, but if they had been told something of the reasons back of it, they could have understood it better. Another characteristic which is not restricted to France is the difference between social customs in Europe and the United States. I need not go into the various differences, but one may generalize by saying that the French social relations are more restrained than they are in the United States. For example, they have a more traditional pattern of courtship, marriage, funerals, the way one acts in the theater—between acts and before the beginning of the show—and the way that one spends Sunday afternoon. All of these customs are more nearly fixed than in the United States. That is because France is more homogeneous than America. Our customs come from different parts of Europe, and many of the customs of Ohio are different from those in Alabama. If our countrymen are to understand that France, for example, has these differences, I think the only place where they can be given a satisfactory interpretation of them is in conjunction with the study of the language and literature; and therefore, foreign language study helps us to react intelligently to problems in foreign affairs in a way that no other field of study does.

If our understanding of foreign countries and their customs and manners are made clear to us, if we know why we have different ways of looking at things, we should be able to evaluate more accurately the suggestions and contributions of whatever nature which may come to us from Europe. Now, a few of my professional colleagues misinterpret, I think, the possibilities of adapting the French educational system, for example, to the United States. Because a student from France comes to us with a highly developed sense of literature and a knowledge of literary fields (and we have some of those at the present time in our classes), one might think that French education as a whole should be adopted in the United States. But, when we consider that French education is preparing for certain objectives different from ours, we realize that it would not fit our needs. Our boys and girls learn various sports and spend their time on all kinds of extra-curricular activities. Our students are obliged to participate in classroom procedures. The Frenchman listens to lectures in the courses and participates only slightly in classroom work. We know what happened when some of our students went to French universities. Save for minor exceptions, few were able to benefit fully from the *beginning* of the course because of the difference in teaching techniques. I am using this illustration to show that, in order to follow French or foreign traditions in education, we must discriminate as to what we might properly adopt from abroad. If we realize that Denmark is a small homogeneous country with almost the same climate, then we may realize that their housing program would not be equally successful in the United States because of our different civilization and

climatic differences. Apparently intelligent people forget that the importation into the United States of experiments, politics and economics and even social customs which have been successful in Europe are not always successful here. A foreign language student can tell them, if he has been taught properly, what are the probabilities of success. He could suggest that the peculiar circumstances under which these worth-while things function in Europe could be or should be duplicated or approximated in this country before the experiment is tried out here.

I recognize that, to achieve the objectives indicated in this brief discussion in the foreign language field, we must teach our classes in a way slightly different from that of the teacher with the grammar-translation method. It is encouraging to see that many of the new, elementary foreign language textbooks are moving definitely toward the teaching of what I call culture along with the language itself. Experience has shown that students are much more interested in the language when it serves as a tool for them to learn about the country than when they study language merely for the sake of language. Many teachers have discovered that elementary linguistics, as they phrase it, can be learned even more effectively when the sentences they give the student contain interesting information about the country and its people. At long last the idea is beginning to emerge. It is true that a description of a scene in Paris, or a description of the people of France and stories directly from her history, is a more attractive way to teach grammar and vocabulary than the old disconnected sentences which had to be translated into French. It is better than "the cat is bigger than the rat, the dog is bigger than the cat" type of material which some of us used to study. We are also learning that a story of the French revolution can be understood only if the background is given. However, there still remain probably more than fifty per cent of our teachers who are having their students translate laboriously a French novel or play, or translate Victor Hugo's *La retraite de Moscou* without explaining the background. Imagine an American student putting into very bad English prose such a passage as that from Hugo! Sad as it is, it is being done. Such training will not enable the student to understand ordinary French—or the language of the literature he is studying for that matter.

The student who is introduced to the culture of France in an effective manner will, later in life, be able to read new information about the foreign country with interest and understanding, and he will be, thereby, better equipped to be an intelligent citizen and will have a better understanding of the problems of our foreign policy.

In other words, in these critical years immediately ahead of us we shall need an informed citizenry who will not have to rely upon interpretations of a few men in the State Department for a comprehension of foreign problems. It seems to me that the very best way to teach our students what some

of these difficulties are is to give the students some idea of the foreign language and of the differences from our own which exist in a foreign country. Only by giving our students such information can we hope to have an intelligent electorate. The people of the country seem to realize this. Not only are foreign language classrooms being filled with students, but there are thousands of private classes being taught outside of educational institutions in the cities of the United States. However, administrative officers in schools and colleges too often do not seem to be aware of the necessity for foreign language study or of the desire of the common people to know something about foreign languages and foreign countries. Recently adopted curricula and reports of committees on curricula indicate that many programs are being set up which show that the officers of our institutions which plan courses are not aware of the great importance of foreign languages. That is true in high schools. It is the duty of parents and boards of education to realize what the situation is and to insist that opportunity be given to our young people to learn something about the rest of the world. And finally, the very best way to learn about foreign countries, their culture and their traditions is in the foreign language classroom.

W. S. HENDRIX

[The foregoing are excerpts from an address given at a meeting of the American Association of Teachers of French in Jacksonville, Alabama, October, 1947.]

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"WHAT GOES ON HERE"

"The old patterns are changing not because a few wicked schemers are out to destroy a comfortable mode of existence, but because we are caught in a whole stream of forces, social and technical, which present us with issues that are totally new."

Five important developments pointed out by the author are these:

- (1) The age of European supremacy is over.
- (2) Former subject peoples are on the march.
- (3) The 'American way' or what we call the 'free enterprise system' is not necessarily the only road to salvation for other people.
- (4) So many of today's troubles stem from the war.
- (5) The atomic bomb is not just another weapon.

"We have to grow up, to evolve methods new to us, to understand new forces, and to be sympathetic, wise, firm and imaginative, while preserving our own democratic way all at the same time." Excerpts taken from Payson S. Wild, Jr., "What goes on here," p. 3 ff., *Woman's Day*, February, 1948.

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## *The Educational Rat-Race*

"Dear Mr. ————:

Jack has been studying German for ten weeks now, but he still cannot speak the language. The Army taught my other son how to speak it in three months. Please explain.

Sincerely,

Mrs. ———— ————"

WORLD WAR II may be "lamented," but it certainly is not "late" in the eyes of many educators, particularly those who specialize in publishing texts. There is a further small group which prefaces each textbook with the statement that the volume in question is predicated on methods which were tried and proved successful in Army and Navy service schools. Speaking as one who has had four long years of experience as an instructor in formal Navy training schools—officer, officer-candidate and enlisted—I concede that certain immediate results were obtained, specifically due to factors which I shall discuss below under five main headings. However, I seriously doubt whether the military method of teaching can succeed when removed from its natural surroundings.

To be specific, let me dwell on the foreign languages. It is true that both the Army and Navy were able to achieve spoken and written fluency in many languages in training periods ranging from three to twelve months, dependent upon the difficulty of the language. It is further true that we, in the traditional teaching situation, are unable to equal this record. But what are the primary reasons for this failure?

First, there is the problem of direct motivation. Many of the men selected for specialized training in language in both the Army and Navy entered the language program from regular enlisted status—that is, upon completion of basic training and assignment to the infantry, air corps or sea duty; they had qualified for this program. These men had already experienced briefly the life which was in store for them in their regular duty assignments, and they were not eager to return to it. As in all Armed Forces service schools, failure to pass any course (or part of it) automatically eliminated the student from the training program and returned him to his former status. Further, from time to time, the various bureaus and agencies concerned issued quota lists for the various languages, resulting in a forced attrition of a certain percentage of the students, regardless of the quality of their work. This, then, was the incentive for many men, ordinarily not at all interested, to learn the foreign languages—the motivation of *fear*.

Other men, in addition to the motivation of fear, were directly influenced by a cold-blooded consideration of the monetary advantages which might accrue to them after the war, as well as the opportunity to become a commissioned officer and enjoy the immediate benefits of that status. This might be called the motivation of *selfishness*, further divided into immediate benefit motives (rank, prestige, money) and future benefit motives (position, money).

How can we motivate in the traditional method—where foreign languages are required for one or two years; where the student is definitely not, except in rare isolated cases, at all interested in the subject; where he is content to obtain a passing grade and no more, to apply himself as little as necessary? The motivation of fear cannot and should not be utilized in a democratic institution; the average student knows that, whether he be GI or civilian, whether the school be overcrowded or not, the school is not going to drop him from its rolls unless he be hopelessly deficient in all his courses or otherwise undesirable. The old motivation of immediate benefit, of rank or prestige, has fallen by the wayside, unless we stress a new immediate benefit—the grade. What remains of our original motivation of selfishness is that of money, the pursuit of the almighty dollar, which does not differ greatly from the pursuit of the *A*. Yet it is this philosophy of materialism and nothing else which underlies the educational philosophy of the proponents of the Army-Navy methodology.

Secondly, consider the time element and teaching situation. A student who was *assigned* to study German, for instance, was divorced from any English-speaking situation; for eight hours daily he was exposed to nothing but German. If he were unable to order his dinner in German, he would not eat; his every want and need must be expressed in the new tongue, spoken and written. Even his recreational activities made use of the foreign idiom. Thus, the activities were lifelike, urgent; they were shared with a highly selected group of men, experiencing identical training, a total of not less than fifty classroom hours per week.

What do we encounter in our ordinary teaching program? Our classes meet four times per week—occasionally five, rarely seven; our periods are fifty minutes in length. Thus, we are allowed approximately one-twelfth as much time as in the Armed Forces schools. Further, our student is not only studying the foreign language but is usually carrying at least three other courses, in one or all of which he may be far more interested and apt. How can we compete? How can we achieve the identical results? We can teach our students to prattle certain phrases, memorize stock situations; but, by and large, lacking the direct motivation of the military, the time, the situation, we cannot adopt the military technique, nor should comparable results be anticipated. Further, the results which we do achieve should not be evaluated in terms of what the Armed Forces achieved.



In the third place, compare the type of student in the specialized foreign language program with the average student in the colleges. The service personnel were a hand-picked group, selected on the basis of previous educational and scholastic record, linguistic aptitude, scores on intelligence tests, personal interviews. By and large, they (and the Radar trainees) were the most intelligent personnel in the Armed Forces. In considering their diligence and achievement, however, do not forget to add the fear-benefit factor.

What of the students in the colleges? We, in the state universities, must accept any student who is a graduate of an accredited high school of our state; we have all ranges and levels of ability, from brilliant to sub-moron; we have those students who cannot speak fluently, write acceptably or even read English; we have those who have traveled and those who have never left their own home town. Our groups are thus totally unselected, whereas the service groups were highly selected. Privately endowed universities, even though they may select their students on the basis of previous achievement, social desirability and other intangibles, are but little better off. What is the correlation, then, between our students in the colleges and those in the military language program? Practically zero—except that all individuals involved have bodies.

Fourth, the attitude of the student in the colleges must be considered. Foreign languages are a "required" subject; required subjects, by definition, suffer from lack of glamor, of student appeal. Like castor oil, they must be taken because they are "good." Our students continually drop such comments as: "I'm going to be a doctor (dentist, lawyer, engineer, writer); why do I have to take this stuff? I'll never use it." "I don't ever intend to go to Germany (France, Spain), so why do I have to take this?" "If the research is so significant, it will be translated into English anyway." How to motivate the student? Fear? Language tables in the lunchroom? Those who appear (and can afford to eat lunch) will be the relatively few *A* students. Songs of the country? Yes, if we can put them in their natural surroundings. Clubs? Those interested in the clubs are the *A* students, the publicity hounds, glad-handers, social-climbers. I have seen foreign language club meetings—clubs which were demanded by the students, which formulated their own programs and chose their own speakers—at which a grand total of four persons, including the officers were present. Or do we consider those four students plus the few *A* students as sufficient reward, as an objective achieved?

In addition, our GI students have the unfortunate idea that they have "lost" one, two, three or more years in the service, that if they are to be engineers (or doctors and the like) they should be permitted to take only engineering courses and nothing else in order to make up for "lost" time. The civilian student gradually adopts the same idea, probably because he



fears that someone else, who may be permitted to omit certain courses, will beat him to the almighty dollar.

Fifth, we have the financial problem. The Army and Navy, with the resources of the entire nation at their disposal, were able to face and solve any problem—the construction of classrooms, procurement of teachers, aids to instruction and so on. No university in the land, either state or privately endowed, could or can obtain the teaching staffs assembled by the service language schools; specialists in every phase of the language were obtained—specialists in grammar, conversation, literature, customs, geography, history and others. It was not at all unusual for one class to have as many as four different instructors a day, each specializing in one phase of the subject.

The class load is another factor in good teaching. The Army-Navy classes rarely exceeded eighteen students; our classes, on the other hand, vary anywhere from twenty-four to thirty-four students in beginning classes, from nineteen to twenty-nine in more advanced classes. Teaching aids, aids to instruction, likewise enter into the picture. The Services could and did develop any sort of device which they felt might be of even the slightest aid to their students; we, however, consider ourselves fortunate if we have a classroom, a blackboard and a dictionary.

And so we begin the rat-race. We attempt to pattern our work after the work of other people, working under different circumstances, with different motivations, with different categories of students. We read the praises of such-and-such a method, the success of so-and-so a technique; we are "looked up to" or "looked down at" according to whether we use this method or that method—when all we are really doing is attempting to compare the results of the rabbit and the century plant, the DC6 and the kiddy car. Both "get there," both achieve success, but with a different attitude and with different techniques.

In the days prior to World War II, education had a certain air of *Gemütlichkeit*. Students and instructors both realized that the world had been in being for millions of years and that, in all probability, it would still be there, full of opportunity, when the student completed his college work. A student had the time to taste the flavor of his courses, to work hard, yet enjoy what he was doing. Came the war, accelerated curricula, "get them through and to the front," pour it on, pile it on high; if he cannot carry the load, he is not qualified for this or that or the other; find out now if he will crack under the strain and, if he does, we don't want him. Perhaps this may have been justified in certain situations and special departments (Air Corps), but where is the justification for the continuation of this practice today?

For what reason, for instance, do we justify teaching all the grammar of a foreign language in one semester? So that the student can read more in

the second semester? So that he can learn to speak, write or read more fluently? Why progress (if we do) at a pace so dizzy that the teacher, as well as the student, is swept away by the torrent, by this hurry-hurry-hurry, last train to success? This is highly reminiscent of a Naval training school at an eastern university where, if the student as much as sneezed during a lecture, he found that he had missed two weeks' work. To be sure, the Armed Forces, then in dire need of Radar personnel, linguists, or what have you, could and must engage in such an accelerated program. Today, however, the world is not in sore need of all those who are college students, and particularly those who are pre-professional students. No one is waiting, at the end of the procession on Commencement Day, to embrace the new graduate, to tender him a job at a fabulous salary (and short hours), nor are the Armed Forces breathlessly awaiting his war-winning specialized talents.

Our rat-race technique does not give the student a chance to find himself, to really decide upon a career, to determine whether or not he is qualified for his present choice of profession. Many a language student, for example, starting off poorly because of a deficiency in English, might be able to re-establish himself. Because of our great hurry, however, he finds himself hopelessly lost, swept downstream with the rubble. He finds himself developing an inferiority complex, losing courage, his personality, his ambition—he becomes fair game for the insidious propaganda of the *isms*. Is it our job to separate the chaff from the wheat? Is that the purpose of the rat-race? Are we to be judge, jury and executioner of any man's hopes, talents and ambitions? If we are given a group of students, we should be able to work with them, individually and collectively, to assist them to develop their full personality, regardless of haste and requirements. An enlightened citizenry is our best defense against un-American influences, and we, with thousands of young Americans in the colleges, certainly have a golden opportunity to demonstrate our teaching ability, our love of country.

Perhaps some of this hurry-hurry technique is directly attributable to our superiors, administrative and academic. Perhaps some of it, especially in graduate work, is the result of our own selfishness, an attempt to protect vested interests. I am reminded of one professor who was teaching a graduate seminar composed of six teachers, all working full-time; this man's assignment for one week covered some 3,000 pages of difficult reading material—text available only in the University library, and only one copy of the text—plus a scholarly dissertation on certain phases of the reading material. Why? The authors in question had been dead for three hundred years; no one was waiting with bated breath for the results of the reading; no wars were to be won or lost. Was he afraid that someone else might, some day, get his job, or was he still trying the old military game of eliminating the "unfit?"

It strikes me that everything we do is done with only one objective in

mind: get that almighty dollar, get it before the next fellow beats you to it. Our students have this attitude; they insist that they be permitted to take only those courses which will enable them to become doctors, lawyers, engineers, in the shortest possible time; they prefer the "barber college" type of education because of the time "lost" in the service, because of the time "lost" waiting to get into college because it was so crowded. We teachers share this attitude; one man, teaching a graduate course, aptly expressed it when he said that, when writing a Ph.D. dissertation, one should not be guided by one's interest in the problem or by the significance of the research, but by which topic has commercial value, which will add prestige to our name, enhance our \$\$\$\$\$\$ value to the university.

I, for one, deplore the continuation of this dizzy rat-race. Let us reduce speed, slacken the tempo, enjoy life as we go along. Civilization will judge us no more unkindly if we stroll along, savor our little bit of happiness, than if we rush and hurry, hell-bent for election, acquire ulcers and large bank accounts. I have trained the product of this rat-race system of education—under compulsion of military necessity and otherwise; I have worked with the product, and have not been happy about the results. Our product has not been a social being, a well-rounded personality, but a medical, mathematical or scientific automaton. We have developed narrow personalities, inadequately equipped to live in a social world, to respect the rights and privileges of others, to give of themselves in order to gain; we have developed a generation of money-mad hedonists, people interested in catching the last subway train, but only a few well-rounded citizens of a democracy.

Why can't we again try the old way—slow down, savor life, stop trying to beat the other fellow to the dollar. As far as I am concerned, I am—and I will. How about you, fellow educators—and Mrs.—?

ARNOLD J. HARTOCH

*University of Illinois  
Navy Pier*

## Announcements

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### *Thirty-first Annual Meeting of Central States Modern Language Teachers Association*

April 30—May 1, 1948—Congress Hotel—Chicago, Illinois  
Theme: "The New Look in the Modern Language Field"

Friday, April 30

12:00—Executive meeting.

3:00—Book exhibits; registration.

6:30—Banquet (\$3.85, including tax and tip, dress optional), Elfriede M. Ackermann, presiding; Greetings from the Chicago Public School System, from private schools and from other professions; "International Fiesta" presented by students of French, German, Italian, Russian and Spanish in the Illinois area.

Saturday, May 1

9:00—Business meeting.

9:45—General session; addresses: "Is the Conversational Aim a Valid One?" (Theodore Huebener, Director of Modern Languages, Board of Education, New York City); "Developments in the Reform of German Education" (Leon P. Irvin, Chief, Education and Religion Policy, Civil Affairs Division, Washington, D. C.); "Languages in this Shrinking World" (John H. Furbay, Director, Air World Education, Transworld Air Lines).

12:30—Luncheons (\$2.85, including tax and tip) in charge of the local associations of language teachers.

2:00—Section meetings.

French—Marguerite Struble, Iowa State Teachers College, Cedar Falls, Iowa, *chmn.*

German—Walter Reichart, The University of Michigan, Ann Arbor, Michigan, *chmn.*

Italian—Virgil A. Warren, Cumberland University, Lebanon, Tennessee, *chmn.*

Slavic and East European Languages—Harry Josselson, Wayne University, Detroit, Michigan, *chmn.*

Spanish—E. K. Mapes, University of Iowa, Iowa City, *chmn.*

Publicity chairman: Fred Fehling, Iowa State University, Iowa City, Iowa.

Local Arrangements Committee chairman: Jane Cove, 1903 Sherman Avenue, Evanston, Illinois.

Reservation cards and complete programs will be sent to all subscribers of the *Journal* and other members early in April.

*Reid Hall*

Reid Hall, established as a residence and center of information for university women in Paris, is now accepting reservations for the summer of 1948. Rates for summer transients will be approximately \$4.50 a day for room, breakfast and dinner. Anyone interested should write as soon as possible to Miss Dorothy F. Leet, President, Reid Hall, 4 rue de Chevreuse, Paris VI.

*Carl Schurz Memorial Foundation*

This year, the hundredth anniversary of the arrival of thousands of freedom-loving Germans to this country, the Foundation is seeking \$50,000 to carry on some of its work. The money will be used to send more copies of the Foundation's magazine, *The American-German Review*, to Germany; to supply books, visual aids and school supplies; and to expand the cultural value of the Foundation's center in Philadelphia. Any amount given will be helpful.

*Swedish Studies*

The Fourth Annual Summer School for Swedish Studies will be conducted at North Park College, Chicago, from June 28 to August 20, 1948. The feature of the school is a concentrated course in the Swedish language, designed to give students, in eight weeks, a working knowledge of the language. Lectures on Swedish culture, history and contemporary movements are also in the curriculum. A descriptive circular is available.

*Reprints*

Doctor González Palencia's second annual survey of Spanish literary production will appear in the May *Journal*. As a special service to interested readers, reprints of his article will be made available at the usual rates. Since it is expected that the article will contain about twelve pages, the price for a minimum order of twenty-five copies will be \$2.90 or \$3.85 for fifty copies. Covers are obtainable at the rate of \$4.10 for the first fifty copies. Orders should be sent to the Managing Editor and are acceptable until April 15th. The bill will be sent with the reprints.

# Notes and News

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## *Human Interest in Textbooks*

The writers of textbooks are a conscientious and hard-working set of men and women who receive scant thanks and biting criticism for months of enervating work. If there are a great many inferior textbooks on the market, the fault is ours, not theirs. To begin with, until a clear majority of us decides what we want an elementary or an intermediate grammar to be, writers and publishers will have to produce books that are adaptable to any method and ideal for none. If some writers make prefatory claims that their books cannot fulfil, it is because they are sufficiently disillusioned to know that a great many prospective buyers will scarcely read beyond the preface before making a last-minute decision.

The happiness of our students, as well as our own, demands that we read a book from cover to cover before making a final decision to use it; and one of the factors that we should bear in mind is the interest of the reading material. It is quite possible in simple language to present material that is in itself worth reading, aside from its purpose of teaching grammar and vocabulary. A few beginning and intermediate grammars have continued narratives with a refined love story that ends in the engagement of the two leading characters. In high school and college, love is something that is apt to happen and often does. Magazine publishers have found that continued stories of love or mystery help to sustain the interest of the reading public. We may well profit by their example. Other good texts impart worthwhile information about the civilization of foreign countries. If the book is to be used in a coeducational school, the teacher should select a text that gives the girls an equal chance to build up a useful vocabulary. A scene in a haberdashery should be counterbalanced by a visit to a dress shop. If a study is made of barber shop terminology, the beauty parlor should also be represented.

When the reading material is disconnected and suffers from oversimplification of thought content, the only possible interest is the grim desire to master the language. We then have not a game but mere verbal calisthenics. Even the most curious eavesdropper is seldom interested in the conversation of two total strangers discussing trivial matters. There should be sufficient plot so that the characters doing the talking will be human personalities, and not linguistic robots.

The literature of the twentieth century has produced novels in which some external force, such as the tropical jungle, is the protagonist, with human beings as mere puppets. In the elementary foreign language text we often encounter the most gruesome form of this idea—that is, a book in which the protagonist is the system of tenses! For a while everything goes along swimmingly in the present tense, with never a regret for the past and never a plan for the future. Then comes the imperfect, the tense of reminiscence, and everyone talks about what he used to do. Next come other past tenses, simple and compound, in which yesterday's doings become the theme of today's language lesson. This is followed by the future, and everyone plans commonplace chores or diversions for the morrow. We then reach the subjunctive, and the dominant tone is one of misgivings and of emotional upsets—doubts, fears, hopes, joys and sorrows. At length we arrive at the conditional sentences with their note of frustration, and the characters tell each other what they would do if it were possible. Last of all are the conditional sentences in compound tenses—the language of regret and remorse—and our *dramatis personae* ruefully discuss what they would have done if circumstances had permitted. Admittedly, the reading material must contain some examples of the tenses that are being studied. But could not the job be done with a little more subtlety?



The average beginning student must dig for everything that he reads in a foreign language. In an elementary or an intermediate text he cannot hope to find treasure, but it is pathetic to see how a few coins will keep him happy.

JOHN L. MARTIN

Marshall College  
Huntington, West Virginia

### *Revised List of Basic Chinese Characters Used in Japanese*

The Army Language School, located at the Presidio of Monterey, California, has recently issued the basic list of 881 Sino-Japanese characters selected under General MacArthur's supervision by the Japanese Ministry of Education.

The term "Basic Word List" signifies a selected number of the words occurring most frequently in any language, whether considered in its entirety or in any specific aspect thereof. Such a list comprises ninety to ninety-five per cent of all words counted in accordance with the established principles of sampling. Provided that sufficient trained personnel are available, a word count in the European, and even Asiatic, languages presents no untoward difficulties. But in determining a basic character list for Japanese it was necessary to use entirely different techniques and procedures. The task of compiling a list of basic characters had never before been approached by the Japanese Ministry of Education, and it took a war to bring about such a survey. The study was one of the many administrative suggestions made by General Douglas MacArthur, and even as he issued the necessary orders he realized the tremendous difficulties that would have to be overcome.

Up to the time of General MacArthur's suggestion, Japanese students spent practically all their school and college years studying the countless number of Chinese characters, and in these circumstances the average student was denied the study of other subjects (such as economics, the social sciences and the many other studies which make up the curriculum of every American college and university), unless he continued attending college or university for several years longer than the average American student.

Many long months were spent by the committee studying the Chinese characters in analyzing, revising, and discarding. Slowly but surely the countless hundreds of characters were marshalled into a semblance of order and, after a final sifting, the first list was issued. It contained 1,850 characters. But the committee did not stop at this point; it was felt that even 1,850 were still a cumbersome load, especially so since the several different pronunciations attached to each character gave it several different meanings and thereby increased the task of the student. Thus in addition to revising the character list the committee also undertook the arduous task of examining and revising the pronunciations.

The first list of 1,850 characters was issued by the Japanese Ministry of Education in October, 1946; the final list setting forth the selected 881 which will henceforth form the basis of *Kanji*—Sino-Japanese characters—was published in October, 1947, together with the pronunciation chart. In publishing these lists, the Japanese Minister of Education announced that he would seek to limit to 881 the Chinese characters to be incorporated in the new textbooks at both the Shogakko and Chūgakkō levels. (Throughout the whole of their task the committee had to bear two important factors in mind, factors which determined the selection of every character. These were: (1) that students be able readily to read, write and understand the usage of the characters; (2) that the characters so selected would represent the minimum required for everyday life.)

The immediate effect of the drastic reduction in the number of characters will be strictly limited in the immediate future since the present and older generations already know the list of characters hitherto used in the curriculum of schools and colleges. Thus the effect in Japan will not be felt until the new generations commence their studies. Immediate advantage, however, will accrue to foreigners taking up the study of Japanese, and in their case the advantages

will be enormous. No longer will they be confronted with the overwhelming task of committing to memory list after list of innumerable characters in their efforts to build the foundations from which they may eventually expand their command of the language. Their task has now been slashed to a point which is almost beyond the recognition of older students.

The School now known as the Army Language School was originally established in November of 1941 to provide rapid instruction in Japanese for selected Army personnel. The program of studies and the actual contact hours are greatly in excess of those in college and university courses. In discarding the old and preconceived notions of teaching language for the adoption of methods which, even though born under the necessity of war, proved so highly successful, the Army had to bear in mind two salient points: (1) teaching Japanese to as many men possible in the quickest way; (2) teaching it thoroughly and without encumbering the student with unnecessary details. The emphasis was on the utility of the language, not its frills and fancies. American-born Nisei educated in Japan, American-born American-educated Nisei, American students of Japanese and American educators all contributed their quota of valuable suggestions as to curriculum and actual teaching methods. Over the years since the School was first organized in November, 1941, these methods have progressed from experimental hit-and-miss ways of teaching to a well established and proven routine. It has been responsible for graduating over 7,000 students whose training was so sound they were able to fill immediately responsible posts in such varied fields as clear text wireless interceptors, interrogators, interpreters, radio monitors of Japanese broadcasts, censors, radio announcers, propaganda writers and research and liaison workers.

All this before the publication of the revised listings. When the present classes are graduated, all new students will begin studies based on the list of 881 characters and, excellent though the progress of students has been in the past, even better results are confidently anticipated in the future, so completely is the new foundation expected to revolutionize and accelerate studies.

The progress of students at the Army Language School has always been followed with the keenest of interest by military authorities, especially during the war. Now in the days of peace, with its position in the field of linguistic studies firmly established, the School is drawing the attention of the ever increasing number of civilian institutions who are receptive to new ideas in the field of language teaching.

The results achieved by new students on the basis of the revised character list will afford many interesting comparisons with previous results, and at the opportune moment a detailed summarization will be prepared for publication.

When the lists were prepared for the use of students, an additional fifty copies were printed which are now available to those interested in the study and teaching of the Japanese language. Application for these copies, which will be issued on the basis of first come, first served, should be addressed as follows:

The Army Language School  
Presidio of Monterey  
Attention: Technical Director  
Academic Training.

CYRIL NANGLE

*The Army Language School  
Presidio of Monterey, California*

### *Personal Pronouns in the "Carioca" Region of Brazil*

Perhaps in no aspect does Brazilian linguistic usage deviate more widely from the precepts of the grammar books than in the choice of pronouns. The Brazilian use of pronouns is a subject which so deserves patient scientific study on the spot by a trained linguist that one

is led to hope some American scholar will receive a grant to perform the necessary research. In the absence of such a study the following remarks are offered for the attention of teachers and students of Portuguese.

Some explanation is needed first. These notes have to do only with usage in the *carioca* region. Within that region they describe the usage of only one class in one category of situations: the educated class in informal conversation with friends. And even with those restrictions this article does not pretend to exhaust the subject.

These remarks are based primarily on my own observations, but in each instance they have been verified by Marques Rebêlo, the Brazilian author who is considered to have represented more faithfully than any other the spirit and the language of the *carioca*. Rebêlo is a master of a transparent, deceptively simple style, which gains carefully gaged effects by the subtle modulation of overtones. The casual reader may be surprised to learn that he is a rabid sports fan, a close student of French, English, Portuguese, and especially American literature, has a minute knowledge of Brazilian literature, is an expert in modern painting and is a connoisseur of music, both classical and popular. All this is by way of emphasizing that his simplicity and naturalness of style reflects a highly conscious artistic taste operating on a very wide body of knowledge, not a narrowness of linguistic experience which happens to coincide with esthetic effectiveness. It would be impossible to find a better judge of the linguistic norm of a region every corner of which Marques Rebêlo knows as intimately as his own apartment.

The first person object pronouns *me* and *mim* follow the books in most respects: *Você me viu*, *Ele me deu*, *Para mim?* But *me* regularly precedes commands, especially as an indirect object: *Me dá*, *Me traz*. It is used with the verb *deixar* when the person receives no stress: *Deixe-me ver*. But when the person assumes any importance in the phrase, it is replaced by *eu*: *Deixe eu fazer isso*.

It is in the second and third persons that the matter becomes complicated. When the direct object carries no stress in the second person, it is *te*: *Eu te vi*. But if it is felt as more important in the phrase, it readily becomes *você*: *Eu vi você*. The indirect object is probably most often *te*; *Eu te darei*. The alternate *Darei a você* is considered somewhat Northern. The prepositional form is regularly *você*: *Para você*. (In this occurrence especially the *ti* would be shunned, since *Para ti* is a well-known pun on the *aguardente Parati*.)

The second person subject pronoun also merits attention. It is often, especially when completely unstressed, *tu*: *Tu viste*. But any stress tends to substitute *você*: *Você viu*. Confusion gives rise to such phrases as *Tu me deu* and *Você viste*, but they are considered vulgar and are generally avoided—avoided, that is, except in the case of the verb *querer*. *Tu quer* is very frequent for *Queres* or *Tu queres*. This "confusion" is so prevalent that it is cast in the form of a common *frase feita*: *Quer ou não queres?*

In the third person singular the treatment of the direct object reflects the degree of importance attached to that element. At the lowest degree the object is omitted. The next step, comparatively rare, is the use of *o* as a middle element: *Vi-o na esquina*. *Vi-o* does not occur, nor does *O vi*. When the direct object is sufficiently important to be included, it occurs most commonly as *êle*: *Vi êle na esquina*. The mere inclusion constitutes a certain syntactic stress, which may be increased as desired by volume or pitch. *Lhe* as a direct object is rare. When the indirect object is thrown into relatively greater prominence—for example, by the omission of the direct object—it is regularly *a êle*: *Vou dar a êle*. *Para êle* is considered rather ignorant usage and consequently occurs less frequently. But as the indirect object becomes less prominent it is more likely to be *lhe*: *Dei-lhe cinco mil-réis* is the common way of expressing that idea. *Lhe* is much heard also in such *frases feitas* as *Dá-lhe duro!* *Meta-lhe o paul!* *Rebenta-lhe a cara!*

The above comments need few additions to cover the plural pronouns. *Vós* and its related forms are not used except in speeches, advertisements, flowery writing, and the like. They are replaced by *você* and prepositional phrases. *Os* is still less frequent than the singular form.

In the case of the possessive adjectives and pronouns, this distinction is regularly made: the second person is (*o*) *seu* and so on, while the third person is (*o*) *dele* and so on.

A question somewhat related to pronominal usage is the choice of verb form in commands. The criterion is the frequency of the verb concerned, the more frequent conveying commands in the indicative, the less frequent in the subjunctive. One says *Faz*, *Dá*, *Traz*, *Pergunta*, but *Requie*, *Padronize*, and so forth. With some verbs one form is about as common as the other. Thus in the same situations one hears *Fala* or *Fale*, *Diz* or *Diga*.

Of course many of the above observations may be paralleled in the productions of Brazilian Modernism. But it would be difficult, if not impossible, to find a Brazilian author whose writings, even in the dialogs, might be taken as a guide to conversational usage in any class. And far from drawing closer to living usage, it is probable that Brazilian literature today is tending farther from it than it was, say, in the late 'thirties. It seems to be moving in the direction of a stylized language which, while it may be esthetically quite justifiable, is unreliable as a mirror of speech tendencies. The analysis of literary works therefore can be of only extremely limited value in the study of conversational Brazilian usage. Again, what is needed is a detailed study *sur le vif* by a competent linguist.

D. LEE HAMILTON

University of Texas

### *A Survey of Russian Readers*

In this survey an attempt has been made to classify ten readers as to high school or college level, admittedly a tentative effort. Other readers, not available to the writer, might have been described, but these offer a wide variety of choice for every use and for most personal tastes.

Unlike the Russian grammars that have provoked such a heated controversy in the pedagogical field, the Russian reader, by its very nature, is much less a subject of ardent partisanship. In fact, much of the reading material, especially the excerpts from the Russian classics, is interchangeable, and the same stories may be found in various readers.

However, there is always need for new and more up-to-date readers, which might include some excerpts from Russian newspapers as well as from such Soviet writers as Konstantin Fedin, Olga Forsh and especially Vera Inber, whose many charming children's stories, written in a simple and plain language, would serve as a distinctive asset to any reader.

It may be of value to suggest that, though it is imperative in elementary readers, accentuation is not indicated in intermediate and advanced readers which serve as a transition to the perusal of Russian literature.

A list of Russian classics in school editions concludes the discussion.

SEMENOFF, ANNA H., *A First Russian Reader*. (E. P. Dutton and Company).

This book contains short short stories, poems and anecdotes; it is illustrated and obviously intended for children. The stories are mostly sketches of life in the Soviet Union and are accompanied by extensive notes and vocabulary. The choice of stories is not always fortunate; for example, the inclusion of themes dealing with the Asiatic Republics of the Soviet Union burdens the beginner with many seldom-used Asiatic terms and expressions.

DUDDINGTON, NATALIE, *First Russian Reader* (University of Chicago Series).

A selection of very short reading pieces for children which deal largely with birds and flowers.

PARGMENT, LILA, *Easy Russian Reader* (University of Michigan).

This reader begins with the alphabet, then goes on to very simplified texts and continues with abbreviated stories by Krylov, Chekhov, Turgenev, Korolenko and includes the *Bear*, a one act play by Chekhov. The middle section of the book is devoted to texts dealing with life in the Soviet Union. The second part consists of exercises and questions very useful for

classroom work. Though primarily intended for high schools, this book may be used profitably in undergraduate work. Each story is followed by questions, exercises, the completion of sentences and dictation. This singular feature of prepared exercises will no doubt endear this particular reader to the novice instructor.

SEGAL, LOUIS, *A Second Russian Reader* (Pitman Publishing Corporation).

Excerpts from such Russian classics as Tolstoy, Pushkin, Turgenev, Lermontov and Aksakov. Suitable for both high school and college level. Extensive vocabulary with an overabundance of slightly antiquated words.

FEN, ELISAVETA, *A Beginner's Russian Reader* (Methuen and Company, London).

This little book represents a complete deviation from the usual type of reader. In a story entitled "Ordinary People" Elisaveta Fen gives a series of descriptions of the ordinary, everyday life of an English couple, John and Mary. In twenty sections she shows how they work, play, plant a garden, go on trips, are caught in France at the outbreak of the war and finally return to England and go through the "Blitz." This novel idea of presenting familiar things in an unfamiliar language will undoubtedly find enthusiastic supporters. The vocabulary which accompanies each section of the story is based on the assumption that the student has a knowledge of the most commonly used Russian words. This book is best suited for undergraduate work.

KAUN, ALEXANDER and MASLENIKOV, OLEG, *Elementary Russian Reader* (University of California Press).

A well graded reader starting with short stories and anecdotes and culminating in stories by Chekhov, Tolstoy and present-day Soviet writers. Included are the charming poems by Marshak and Chukovsky. This reader is suitable for high schools as well as for colleges.

FASTENBERG, RACHELLE, *Everybody's Russian Reader*, foreword by Arthur P. Coleman (Language Student Press).

As Professor Coleman points out in his foreword, this reader has the distinctive feature of a vocabulary immediately following the text, thus eliminating the inconvenience and delay of searching for words at the end of the book. The reader offers a wide variety of selections, thus making it suitable for high school and college levels. The texts range from the classics (Pushkin, Krylov, Gogol, Turgenev and others) to modern Soviet writers such as Gorki, Zoschenko, Ilin and Simonov.

Patrick, George Z., *Elementary Russian Reader* (Pitman Publishing Corporation).

This is by far the most adult elementary reader, hence best suited for college work. Part I contains short stories by Russian writers, adapted and abridged, as well as short geographical sketches of the Volga, Kiev and the like. Part II presents texts on Russian history ranging from Cyril and Methodius to Joseph Stalin. It includes descriptions of such great names in Russian history as Ivan the Terrible, Peter the Great, Catherine the Great, Nicholas I, Alexander II and Lenin. Part III is devoted to texts on Russian literature, from Lomonosov to Gorki. Notes and an extensive vocabulary are included in the book. This reader serves the double purpose of providing reading material and at the same time acquainting the student with the history, geography and literature of Russia.

PATRICK, GEORGE Z., *Intermediate Russian Reader* (Pitman Publishing Corporation).

As the author states in his preface: "This Reader is intended for students who have been carefully trained in simpler Russian during two or three semesters. Its scope covers a great part of the years from Pushkin till the present time and its subject matter presents colorful



pictures of Russian life in many of its aspects." The reader contains stories by Chekhov, Kuprin, Zoschenko, Romanov and others as well as poems by Pushkin, Lermontov and Nekrasov and fables by Krylov. Professor Patrick himself has contributed an interesting article on Peasant Poetry. In addition, there are three plays—"The Proposal" by Chekhov and two Soviet plays by Yaltsev, suitable for performances in Russian Clubs and Circles.

PATRICK, GEORGE Z., *Advanced Russian Reader* (Pitman Publishing Corporation).

An interesting collection of articles on the history, political science, linguistics, art, literature, natural sciences and geography of the Soviet Union. Here one begs to disagree with Professor Patrick that "This Advanced Russian Reader is designed for students who have had at least one year of Russian in Colleges where the standard for modern languages is not lower than that required for Latin or Greek." This particular reader would be best suited for the serious advanced student who is specializing in the study of the Soviet Union and is taking intensive courses in Russian, predominantly for reading purposes. This book, however, is a valuable aid for teachers of Russian who want to enlarge their knowledge and gain insight into the many-faceted life of the Soviet Union.

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|-----------|---|
| Andreyev  | <i>Love Thy Neighbor</i> (Kaun and Maslenikov)  |
| Chekhov   | <i>The Album and Five Other Tales</i> (Louis Segal); <i>The Cherry Orchard</i> (Sergievsky); <i>A Selection of Humorous Stories</i> (D. Bondar); <i>Stories</i> (Kaun and Maslenikov) |
| Gogol     | <i>The Inspector General</i> (Bondar)   |
| Katayev   | <i>The Blue Handkerchief</i> (Kaun and Maslenikov)  |
| Krylov    | <i>The Lesson to the Daughters</i> (Meyendorff)   |
| Lermontov | <i>A Hero of Our Time</i> (Maslenikov)  |
| Pushkin   | <i>Boris Godunov</i> (Louis Segal); <i>The Captain's Daughter</i> (Sergievsky); <i>The Station-master—The Shot</i> (Gottschalk); <i>Queen of Spades</i> (D. Bondar)                   |
| Tolstoy   | <i>Family Happiness</i> (Bondar); <i>Tales</i> (Louis Segal)  |

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### *Eavesdropping on our Good Neighbors*

There is one important and interesting facet of Spanish language learning that has not been sufficiently appreciated. It concerns the countless number of Spanish speaking amateur phone operators<sup>1</sup> available at all hours—at one's very fingertips. Many teachers and other students of language have long been aware of the value of the standard short-wave broadcast stations—for example, those that can be heard at a fixed frequency and that adhere to a rigid time and program schedule. Certainly, much can be gleaned from steady listening to the regular Spanish broadcasts on the standard United States or other (national) short-wave stations.

It is only fair to state that the commercial announcer's speech on the standard American station is not very representative of the spoken American heard at present in the home or on the street. Just so, the Spanish heard on the regular commercial short-wave stations is not very typical (and certainly not colloquial) Spanish. The Latin American radio "ham" becomes a veritable *Potosí* for serious students of language or phonetics. We may all want to speak like Milton Cross but we do not. In a like fashion the every-day spoken Spanish is mirrored, not in the polished diction of the professional announcer but rather in the uninhibited delivery of the unrehearsed "ham." Contrary to widely-held opinion, the amateur operator will speak of many interesting things in his message and not merely of the weather and the quality of reception of his fellow "ham."

<sup>1</sup> To distinguish these "hams" communicating orally from those using the code with a telegraph key.



First, how and where is this "ham" to be found? He may be heard at almost any hour on one of the following frequencies: ten meter band (28,000-29,700 kilocycles) and the twenty meter band (14,000-14,400 kilocycles). Your set does not have to be an expensive console to get these short-wave bands. A table model costing no more than fifty-sixty dollars is ample.<sup>2</sup> Set the volume high, the main dial to 28,000 kilocycles, for example, and slowly, very slowly, spread out toward 29,700 kilocycles. The secret of good tuning is often just the patience displayed in this tuning process. The ideal short-wave set has one feature which, while not necessary for reception on the standard band, is well-nigh indispensable for the short-wave. This feature is a bandspread. The sole purpose of the bandspread is to facilitate and speed the tuning while assuring the operator that he does not rush over a signal. (In fact, one of the ways of assuring yourself of an adequate, yet inexpensive, receiver is to purchase the cheapest communications set with full dial coverage and a bandspread.)

Listening to the phone operator you may often hear only one side of the conversation. Yet quite frequently both parties will operate on or very near the same frequency. Since the bands set aside for "hams" are narrow and the number of "hams" unlimited, there will often be interference from other operators who have a right to jump in at that frequency at any time. Reception, then, is quite unpredictable. However, one should log the stations in a book, giving the hour, day and exact position of dial and bandspread. Very often the operator heard will maintain a regular schedule with his friend and will mention the time of his next call. Local weather conditions, sun spots and man-made static may also affect reception at any given time. In general, the ten meter band is at its best in the daylight hours and is all but dead at night. For the ten meter band it is advisable to use headphones even in the daytime.

The following prefixes are used by amateurs in the Spanish speaking countries:

CE	Chile	LU	Argentina
CM-CO	Cuba	NY1-2	Canal Zone (Navy) Yards
CP	Bolivia	NY4	Guantánamo, Cuba Yards
CX	Uruguay	OA	Perú
EA	Spain and colonies	PY	Brazil (Portuguese)
HC	Ecuador	TG	Guatemala
HI	Dominican Republic	TI	Costa Rica
HJ-HK	Colombia	VP1	British Honduras
HP	Republic of Panama	XE	Mexico
HR	Honduras	YN	Nicaragua
KA	Philippine Islands	YS	El Salvador
KP4	Puerto Rico	YV	Venezuela
KZ5	Canal Zone	ZP	Paraguay

The first two letters of the call identify the country. The remaining number and letters usually refer to the region within the country and to the individual. Thus TI2RC means Costa Rica, the San José area and finally the "ham" himself, identified by the RC.

The Spanish speaking areas best heard in the United States are Mexico, Costa Rica, Cuba and Puerto Rico. But Argentina, Brazil, Chile, Colombia, Ecuador, Peru and Venezuela are also heard, particularly in daylight hours on the ten meter band.

If the language student is very much interested in phonetics or regional speech peculiarities, the short-wave receiver should be implemented with a recording apparatus. For teaching

<sup>2</sup> The Hallicrafter S-38, for example, retails at forty-nine dollars. Other adequate receivers are made by National and Hammarlund. In these communications receivers you buy only a metal box with a radio—not a piece of furniture—and consequently your money goes only for utility.

purposes a recording (of wire or of any material) of a message played back to a class will enable the whole class to study genuine "man on the street" Spanish.<sup>3</sup>

Of especial use to the intensive language or speech student is the repetition of terms employed on these amateur stations. Thus the student has the opportunity to hear the same phrases on the lips of Costa Ricans, Mexicans, Cubans and others. Any national twist or quirk becomes apparent when the identical expressions may be used for comparison. Telling the class that in Cuba *se come la 's'* assumes real significance when a recording of an actual conversation of a Cuban phone operator is available for evidence.

The short-wave set also proves a real aid to the instructor especially concerned with the teaching of English to foreign students. Frequently, the Latin-American "ham" tries to speak English to his fellow operator in the United States. And when he does, the listener gains a real insight into the peculiar difficulties experienced by a native Spanish speaking person trying his best to be intelligible in English.

To aid the reader not already familiar with amateur jargon, here is a list of the terms most often encountered. In the second column is the English equivalent and translation:

Spanish	English
CQ	CQ . . . (calling) any amateur
QRM	QRM . . . interference
QRX	QRX . . . stand by
QSO	QSO . . . a call or contact
QTH	QTH . . . operator's full address
XYL	XYL . . . wife
adelante TI <sub>2</sub> OH	come in, TI <sub>2</sub> OH
atención XE <sub>1</sub> BC	calling XE <sub>1</sub> BC
buenas condiciones	good (operating) conditions
buenas señales	good signal
cambio; cambio cambio	over, come in
ciento por ciento, perfectamente escuchado	100%, perfectly heard
llamada general (or llamando general)	
para veinte metros	calling CQ, twenty meters
Hola! Hola!	Hello, hello
Setenta y tres	seventy three . . . good bye, so long

BERNARD DULSEY

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<sup>3</sup> Naturally any one interested in American regional speech (within the United States) finds a huge field before him when he tunes in on the native "hams" on ten, twenty and seventy-five meter bands.

## Correspondence

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To the Editor:

Having completed a short elementary German grammar by agreement in one semester, some of us in the department are asking ourselves: How short is a short grammar? There are just so many topics to be dealt with, however limited the vocabulary and however scanty the exercises. When the grammar can be coordinated with a reader and additional drill work provided, this type of text may well be practicable. But even so, what is gained by "covering," that is to say, acquiring a theoretical acquaintance with passive and subjunctive in the first term?

Perhaps the gravest fault in short texts—also by no means rare in longer ones—is the lack of illustrative material. Active language mastery requires abundant direct method exercises, but the examples should never be neglected. We must see, hear, imitate models before we reconstruct. It is important, for instance, to have numerous sentences embodying unreal conditions before demanding the shift from real to unreal forms. Finally, is it absolutely necessary to torture every grammatical topic into a story? There are times when a series of symmetrical patterns, "mechanical," if you will, would be more effective than some forced anecdote.

LAMBERT ARMOUR SHEARS

*Duke University*

To the Editor:

*Student Life* would like to place added emphasis next year upon activities of foreign language classes. Can you supply this office with the names of any teachers in whose classes interesting projects are being carried on in the languages less commonly taught?

Your assistance in enabling us to contact teachers who are known in your organization will be appreciated not only by this office, but also by the readers who will benefit next year.

NELLIE Z. THOMPSON  
Editorial Assistant

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## Reviews

MICKS, WILSON and RIDEOUT, BLANCHARD L., *Témoins d'une époque, 1905-1940*. Oxford University Press, New York, 1947, pp. viii+234. Price, \$2.00.

In this book the editors "have attempted to prepare an altogether different sort of reader comprised [composed!] of selections not primarily literature." The material consists of selections of biography, essays, journalism, travel and the like, beginning with one by Tristan Bernard, 1905, and ending with selections from André Morize's *France: Été 1940*. The cover, a sketch map of Paris, is very gay. It could easily be mistaken for one of those paper jackets that one sees so often on popular best-sellers. It attracts attention to the book, however. One may wonder whether the American student will appreciate the humor of Tristan Bernard's selections. The college student of French is not well enough acquainted with the Gallic humor to get the full import. It seems that there could have been a better choice to introduce a book which contains so much which does appeal.

The *Lettre à Jacques Rivière* by Alain-Fournier is a delightful picture of life in England as seen by a young Frenchman. And the next selection by Frédéric Mistral, *Mes origines, mémoires et récits*, is another charming bit. I believe that they will both have an appeal to the American college student which the Bernard selections will not. *Les propos d'Alain* by Emile Chartier is a bit deep and better left for optional or voluntary reading in the opinion of the reviewer.

If one is interested in an excellent war picture—the GI's will in all probability not care for this sort of reading—*Les croix de bois*, by Roland Dorgelès, should be read. In parts this is a very gripping selection. The passage from *Ariel ou la vie de Shelley* is a delightful and pleasing description of Shelley's youth and life at Eton.

Had the world paid sufficient attention to the *Discours de réception de la délégation allemande à l'Assemblée de la Société des Nations*, which comes next in this reader, we should have no need for the same sort of speech today in the United Nations meetings; and the meetings of the ministers of the Big Four would not have had to waste their time as they have recently done! Briand's was a statesmanlike and stirring speech. Alas, futile! But it is a speech which everyone should read. Unfortunately it will be read by only a comparatively few powerless readers.

*De l'Etoile à Notre-Dame Paris acclame la Légion Américaine* is a piece of realistic journalism picturing the annual American Legion antics. The stress is, however, principally on the rousing reception by the French to the members of the Legion and a brief description of the variety of their uniforms and of the numerous bands. This is rather easy reading but not very powerful as a piece of literature.

*New York* by Paul Morand gives us a magnificent picture of Brooklyn Bridge and the city as he saw the Bridge at night. It is a very enthusiastic picture of New York. Morand pays particular attention to Coney Island. This is an excellent portrayal of this resort, which—because there is nothing like it in France—has such a strong appeal to all Frenchmen who get to see it at the height of the season.

The penultimate *France: Été 1940* by André Morize is a stirring picture of the hegira of the French from the eastern part of France to other parts of the country before the onslaught of the German troops. It depicts vividly the immense mob as it passes through Paris on its way—where? The fugitives themselves did not know. Morize gives also a moving account of Pétain's speech surrendering France to the Germans.

There remains only the page-long *Post-Scriptum* by Vercours—*Souffrance de mon pays*. In this the author makes a strong plea for the respect and confidence of the world.

As one may see, the fare is a varied diet of all sorts of reading. On the whole it is thoroughly digestible and well worth while; it is generally very interesting and instructive. For a relief from the more or less hackneyed short stories of Maupassant, Daudet and others, this book can be recommended without hesitancy.

The brief sketches of the authors' lives, in English, at the beginning of each selection are worth almost as much as the French text. These sketches are well done—clear-cut and concise, yet presenting a good picture of the author.

The pen-and-ink drawings at the beginning of each selection are apt and cleverly done. They add a bit to the interest of the material. The book is unusually free from typographical errors. Only one caught the eye of this reader; on page 53, in the fourth line of the last paragraph, there is *aves* for *avez*. The publishers are to be congratulated on the accuracy of the text.

HUGO GIDUZ

*The University of North Carolina*  
Chapel Hill, North Carolina

MIRKINE-GUETZÉVITCH, BORIS, Introduction, *Les doctrines politiques modernes*. Brentano's, New York, 1947, pp. 322. Price, \$2.50 (paper-bound).

Since the modern social and political world is complex, a political doctrine possesses a plurality of aspects that concern not only the political scientist but also the sociologist, the philosopher and the jurist. In recognition of this fact, Dean Boris Mirkine-Guetzévitch of the École Libre des Hautes Études in New York has secured in the preparation of the present volume the collaboration of eleven other scholars, who are philosophers, jurists, geographers, anthropologists, literary historians and political historians. In spite of this collaboration, each writer has remained independent in his thinking, and no effort has been made to establish a conformity of thought to which all twelve authors were compelled to adhere.

J. Gottmann of The Johns Hopkins University stresses the necessity of geographical considerations in formulating political theories, and he traces the inspiration received from geography in the formulation of political doctrines during the last three centuries.

Claude Levi-Strauss of the French Embassy presents the theory of power in a primitive society, using as his principal illustration the Nambikaura tribe of interior Brazil.

Alfredo Mendizabal of the University of Oviedo considers the rights of man from his natural right to his international right. Spain is pictured as a pioneer in this direction with the institution of the Cortes in the twelfth century, whose political importance increased the following century, and with the contribution of various theologians, moralists and jurists of the sixteenth and seventeenth centuries.

Alfred Stern of the University of Southern California laments the disastrous results subsequent to the creation of a mythology concerning an autocratic political leader, and he points out the need of positivism in political life as well as in the field of science.

Louis Marlio of the École Libre des Hautes Études recalls other epochs when man exercised his right of insurrection. He recognizes that this possibility has been limited somewhat by the resources contributed by technology to a modern dictator, and consequently, he urges mankind to use the numerous means of preventing dictatorships from arising, especially by preserving a free press.

René de Messières of Wellesley College pays tribute to the eloquence of Mirabeau and traces his political thought in relation to the problems which confronted France at that time.

Alphonse Roche of Northwestern University examines the political theories of Antoine Rivarol, which differed from those of his compatriots during the French Revolution.

Paul Schrecker of the École Libre des Hautes Études indicates how the instinctive

affinity of Kant and the French Revolution was somewhat marred by the lack of intellectual comprehension on the part of French minds in the period subsequent to the French Revolution.

Alexandre Koyre of the Sorbonne illustrates with the theories of L. de Bonald the Catholic reaction to the social philosophy of the French Revolution.

Auguste Viatte of the Université Laval (Québec) points out the disastrous consequences of the political theory of Charles Maurras.

Ernest Hamburger of the École Libre des Hautes Études warns the world of the threat from German National-Socialism.

Boris Mirkine-Guetzévitch demonstrates how the ideal of the French Republic was preserved in the political program of the resistance movement.

VIRGIL A. WARREN

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PELL, ELSIE, *François Mauriac in Search of the Infinite*. Philosophical Library, New York, 1947, pp. 93. Price, \$2.75.

This short, compact little book is full of substance. Its contents are adequately suggested by the title, which at the same time expresses what may be considered as the fundamental character of Mauriac's works. That the search of God, "the absolutely infinite," underlies practically all the writings of Mauriac is a fact that the attentive reader cannot fail to realize, and it is one that has been stressed by most critics. Yet there is a place for a book such as this one in which the main ideas and feelings of Mauriac are exemplified by quotations from his pen, whether he speaks in his own name or in that of his characters.

The first chapter, which deals more specifically with the problem of Grace, is introductory to the discussions of Jansenism that follow, especially in the chapter on literary influences. Also scattered throughout the book are interesting comparisons between Mauriac and other writers, in particular Gide and Bourget whose religious thoughts have been analyzed by Miss Pell in two previous works.\*

The author was right, I believe, in tracing the essence of Mauriac's philosophy of life in his *Souffrances du chrétien*. References to this short essay clarify considerably Mauriac's own conception of love, the great fundamental passion that he has dramatized in so many of its various manifestations. But it is especially by following the author in her analysis of Mauriac's novels that we can understand fully the tragedy of those characters who, unable to find complete satisfaction with human love, are unconsciously yearning for that "Divine Love which alone is infinite." A whole chapter has been devoted to an analysis of *Genitrix* and another to that of *Le noeud de vipères* (Vipers' Tangle).

The question of literary influences is approached with due caution and good common sense. Regarding Mauriac's peculiar attitude toward Pascal, Miss Pell has ventured an interesting psychological explanation. She thinks that "the secret of his feeling against Pascal," with whom he is bound "by theological as well as psychological ties," is to be found in the following sentence that Mauriac himself wrote in his *Vie de Racine*: "We feel bitterness only against the masters who hold us." This would apparently explain also, according to the author, Gide's reaction against Calvinism and that of Bourget against Taine.

Proper parallels and distinctions are suggested between the tragic characters of Racine and the equally tormented souls of Mauriac. This point, however, is one which deserves fuller treatment and better illustrations. The same holds true concerning various remarks about the contradiction between Mauriac's "faith in the free-will of man" and the helplessness of the characters he creates. Some readers may still wonder in what way exactly, or to what extent, Mauriac "is really more optimistic than the average writer of our day."

There are a few pages, such as those dealing with Mauriac's political action during the

\* *André Gide, l'évolution de sa pensée religieuse*, Paris 1936, and *La sincérité de Paul Bourget*, Paris 1939.



last few years or with his interpretation and utilization of nature, that do not concern directly his search for the Infinite and are even quite irrelevant to the subject at times. But they undoubtedly add a great deal to the reader's understanding of the man and his work. While it is beside the point—and at any rate open to question—whether or not, for example, Mauriac “is unsurpassed in contemporary literature” as a regional writer, it was justifiable to recall his courageous attitude during the war, and it was appropriate to bring forward those fine qualities that mark his personality. Indeed, it was quite opportune to stress the sincerity of this firm but open-minded believer who occasionally “makes contact with the earth” and, in time of great national or international crisis, comes out in the defense of social justice and liberty.

ALPHONSE ROCHE

Northwestern University

BERENDSOHN, WALTER A., *Die Humanistische Front*. Europa Verlag, Zürich, 1946.

Like most books which deal for the first time with the bibliography of a phase or aspect of literary history, Berendsohn's survey of German emigré literature can be easily criticized and yet deserves, more than criticism, our grateful appreciation for the pioneer service accomplished. Berendsohn, formerly a professor of German Literature at the University of Hamburg, has been known hitherto mainly as an interpreter of Scandinavian literature. Now he has begun in Copenhagen, completed in Stockholm and published in Switzerland the first volume of an outline of that German literature which refused to be *gleichgeschaltet* and was published outside Germany between 1933 and the outbreak of the war. It remains to be seen whether Berendsohn can demonstrate convincingly that the war and postwar periods have changed the character of German literature in exile to such an extent as to warrant the discussion of the balance of the material in a separate volume.

Against the background of Nazi literature, which was integrated into a total mobilization for war, Berendsohn discusses the diversity of emigré writing under the heading of a *Humanistische Front*, thus claiming the existence of a principle which connects such different writers as Thomas Mann and J. R. Becher, Joseph Roth and Ernst Toller, Carl Zuckmayer, Werfel and Vicki Baum. An analysis will show that the term *humanistisch* mirrors the very variety of trends which it is supposed to unify.

Since all this material is presented in 204 pages, Berendsohn's book cannot be regarded, and does not attempt to be, an equivalent in its field of Soergel's *Dichtung und Dichter der Zeit*. In many passages it does not give more than an enumeration of names and titles connected with scanty texts. There are twenty-six book lists scattered all over the volume. Since the name index covers the bibliography as well as the descriptive parts, this is less confusing than it may appear at first glance. An index of terms would have facilitated orientation even more. One of the best features in this book is the chapter on “Literarische Organisation” in which the initiative of publishers on behalf of exile literature is discussed. Just because these publishers play an important part, it is regrettable that they are not also listed in the bibliographies.

Pointing out omissions and mistakes in a book of this character is almost too easy. This reviewer would have liked a discussion of the writings of the circle around the *Zeitschrift für Sozialforschung* (Max Horkheimer, Theodor W. Adorno, Walter Benjamin and others) if only because those of Lukacz and Mannheim are included. On the other hand, it does not seem quite justified to count Erich Kästner among emigré writers. In a second edition the following mistakes should be corrected: on page 175, *Brittain* should be read for *Britain*; on page 164, *Noth* for *Nott*; on page 107, *Mannheim* for *Mannerheim*; on page 13, *Rundfunkaus-sprache* for *Rundfunkansprache*; on page 202, Werfel's title should read “Von der reinsten Glückseligkeit des Menschen”; on page 30, the correct title of Mehring's book is “Zur Literaturgeschichte von Hebbel bis Gorki.”

KURT BERGEL

University of California at Los Angeles

BURKHARD, OSCAR C. and DOWNS, LYNWOOD G., *New Readings in Medical German*. Henry Holt and Company, New York, 1947, pp. xiii+199+cxiii. Price, \$2.90.

With this text Burkhard and Downs have succeeded in giving the student of scientific German a stimulating, interesting and instructive collection of reading material. About half of the book is devoted to chapters of anatomical and biological description, selections from scientific texts such as *Naturkunde*, Verlag von Ferdinand Hirt in Breslau, Beltz' *Sachkunde*, and C. E. Bock, *Das Buch vom gesunden und kranken Menschen*. This descriptive matter is intended to familiarize the student with German terms used in anatomy and biology.

The other half of the text is devoted to scientific articles and a few reviews and abstracts borrowed from recent issues (1938-1941) of the German journals, *Deutsche medizinische Wochenschrift* and *Münchener medizinische Wochenschrift*. There is also one short article on "Medizin" from Brockhaus' *Conversationslexikon*.

This choice of subject matter is, in the reviewer's opinion, highly appropriate, because it offers the pre-medical student what he is preparing to be able to read in his professional life. Aside from language study, the article would be stimulating to anyone working in the field of medical science. There are articles with titles such as "Influenza," "Husten," "Appendizitis," "Karzinom," "Vitamine" and the like. Students of scientific German to whom the reviewer gave the book for test reading enjoyed it so much that they volunteered to do further reading. Some of the articles are particularly adapted to the American student for they give the German viewpoint on American institutions—for example, Johns Hopkins Hospital and Medical School and on American surgeons such as Harvey Cushing and the Mayo brothers. Inasmuch as there are writings of several authors, the student will be exposed to a variety in expression; this is an asset which one usually finds only in the use of several texts.

The excellent quality of the reading matter is without question, since it has been extracted from texts and articles written for the German student and scholar. The book does not pretend to be a medical textbook; therefore, the reviewer does not discuss the scientific accuracy of the articles.

In an introduction of seven pages the authors have given the student many helpful grammatical hints. Of particular help is the thorough treatment of the participial construction in all its variations. A list of 100 common anatomical terms with English equivalents and a list of frequent abbreviations are included in the introduction. The notes that explain the text are conveniently given at the bottom of each page. An introductory list of words spelled alike in German and English is found immediately preceding the vocabulary.

A mature student who has completed at least two semesters of German could use the book advantageously.

EDITH A. SCHULZ

*University of California at Los Angeles*

VITTORINI, DOMENICO, *Italian Grammar*. David McKay Company, Philadelphia, 1947, pp. ix+386. Price, \$3.00.

Professor Domenico Vittorini, who has been teaching Italian at the University of Pennsylvania for a number of years, has compiled a text which has as its primary aim a concise presentation of the elementary rules of Italian grammar. This reviewer gathers, although the author does not say so, that the book is intended for students on the college level. It is obviously too difficult for secondary school use.

There are several innovations. We especially commend the simple attractive tables of irregular verbs at the end of the book. In the vocabulary the use of a dot under *a*, *i*, *u*, close *e* or close *o* with words in which the stress falls on the penultimate syllable—*articolo*, *ginnastica*—and the use of a hook under the open *e* or open *o*—*ripeter*, *ultimo*—are very helpful devices. They indicate by one means both the stress and vowel quality.

It is by now a generally accepted axiom among foreign language teachers that the study of a language should serve as a springboard for the appreciation of literature and that the literature should serve as a springboard for a richer interpretation of life. There are few, moreover, who would deny that one of the chief technical problems in language teaching is to provide texts that get the maximum amount of results along the above lines from a minimum of material to be offered. The proper selection, sorting and presentation of subject matter that is essential, practical as well as literary and cultural becomes the most arduous task of a textbook compiler. While we do not believe that a stress on grammar is the best way to introduce language to pupils, yet here is a grammar which seems to indicate that the author was cognizant of the broader aims to be realized in teaching.

In the reading selection accompanying each grammar lesson, Vittorini introduces subject matter that deals with everyday Italian life and contains artistic, historical and literary allusions. The idea of relating the experiences of an American boy, Paul Anderson, who goes to Italy with his family for study and travel strikes us as good psychology and excellent pedagogy. In other words, Vittorini is aware of the futility of divorcing even a grammar from the traditional three I's of linguistic teaching: language, literature, life. Our only reproach is that he might have stressed this latter phase more and presented his reading material, at least, in a more lively manner. We realize how difficult it is to present such material in a lively, palpitating, entertaining or humorous way. Still we teachers cannot ignore such a challenge in our modern student life.

From the purely technical side, the vocabularies, beginning with lesson VIII, are often too long and the words do not recur often enough in subsequent lessons to provide the drill necessary to master them. Two-column vocabularies of three-quarters of a page in length appear overburdensome for a lesson that must also include grammatical rules and illustrated sentences. (See, for example, lessons XIII and XVI).

The introduction as early as the fourth lesson of irregular plurals with almost two pages of illustrations is a serious drawback to student encouragement. Many of these exceptions and illustrations might have been presented as footnotes, thus simplifying the presentation. We seriously question, too, the pedagogical wisdom of explaining as early as the fourth lesson the difference between *le ciglia*, "eyelashes" and *i cigli*, "the brims" (of a precipice) or between *le dita*, "the fingers," and *i diti*, "the fingers" (measure, as of wine). *I cigli* and *i diti* do not appeal to us as essential vocabulary for a fourth lesson. There are those who might question such statements as "*L'Italia è ricca d'acqua*" (sentence 3, page 83). What about the Mezzogiorno which for the most part is notoriously lacking in water facilities?

We are now, perhaps, getting down to minor and unimportant details which, after all, may only reflect the reviewer's personal taste and hinder the objective appraisal of the text as a whole. Fortunately, we feel that most of the shortcomings in this text are of the type that a good teacher could easily circumvent. The important thing is that Vittorini's *Italian Grammar* makes a very definite contribution to the study of Italian and undoubtedly represents an advanced aid in the teaching of Italian in America.

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DEL CAMPO, ESTANISLAO, *Fausto*, edited by Arturo Torres-Rioseco and Eduardo Neale-Silva. Harper and Brothers, New York, 1947, pp. 174. Price \$2.00.

This edition of *Fausto* should be judged as a cultural reader and conversation manual, and not as a literature text, which it does not claim to be. The actual poem itself, which is presented in a prose summary interspersed with brief poetic selections, occupies only thirty-one pages of the book. The eighteen-page introduction in Spanish is a thorough and interesting study of the customs, individualism and religious ideas of the *gaucho*, and it explains the differences between the genuine *gaucho* and the modern *peón de estancia*. There are six sets of *cuestionarios*, of

twenty questions apiece, based on the six parts of *Fausto*. Following the *cuestionarios* is a set of novel exercises employing visual education. For each of the twelve, artistic full-page illustrations in bright colors, drawn by the well known Argentine cartoonist, Florencio Molina Campos, there is a short reading exercise accompanied by a *vocabulario auxiliar* listing the words which the student has not previously encountered. In addition, there are completion exercises and topics of conversation for each of the pictures. The student is thus encouraged to do sight reading and to talk about what he has seen and read. The sixteen pages of notes, all in Spanish, give more information on gaucho life and sports, and they discuss such well-known figures as Juan Manuel Rosas, José Hernández and Santos Vega. The vocabulary of approximately 1800 words includes irregular past participles and irregular preterites.

The editors state that the book is designed for second-year college classes and third or fourth-year high school classes. The text has very few regionalisms or uncommon constructions. The student who has read *Fausto* and done all the exercises will have an increased reading facility and active vocabulary, and he will have a thorough understanding of the *gaucho*. He will have an excellent background for advanced study of an important phase of Spanish American literature.

This reviewer was disappointed to find that only passing mention was made of Goethe and of Gounod, and none whatever of Marlowe. In order fully to appreciate the humor of *Fausto*, the student should know more about the opera than the mere statement that it is the sad story of an old philosopher who offers his soul to the devil for the love of Margarita. A clear summary of the plot of the opera would have made the introduction more valuable.

The print is unusually large and clear, and the illustrations contribute delightfully to the attractiveness of the book.

JOHN L. MARTIN

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DEL RÍO, AMELIA and HESPELT, E. H., *Lecturas hispánicas, Book One*. Dryden Press, New York, 1946, pp. viii+248. Price, \$1.80.

This attractively prepared book represents a comparatively new approach to reading. As the authors state, "The purpose of the present volume is to teach students to read Spanish and to understand a Spanish text not by translating, but by answering a great many questions dealing with the text assigned for study."

There is a wide variety of material carefully chosen from the works of representative Spanish and Latin American writers, past and contemporary. The more difficult parts are made easy either by abundant footnotes at the bottom of the page or by a simplification of the language itself. The text is on the right-hand page. The left-hand page is devoted to questions in Spanish for the student to answer, each question being placed opposite that portion where the answer is to be found. Of course, there is nothing to prevent the teacher from making up additional questions "*de su propia cosecha*."

Those of us who have learned our modern and classical languages under a sterner and far more rugged system have a tendency to deplore the modern trend toward making things so easy for the student that most, if not all, of the former drudgery is eliminated. If we are supposed to "condition" our students for the day when they can read a newspaper, magazine or book published primarily for Spanish-speaking readers, without benefit of footnotes or vocabulary, "visible" or otherwise, an honest doubt arises.

The above should not be interpreted as a "slam" at *Lecturas hispánicas*, for such is not intended. The authors deserve a great deal of credit and commendation for a fine piece of pioneer work, and for the users of this book we predict an adventure which should prove both pleasant and profitable.

MCKENDREE PETTY

College of St. Teresa

DEL RÍO, AMELIA A. and SHEARER, JAMES F., *Lecturas hispánicas, Book Two*. Dryden Press, New York, 1947, pp. x+477. Price, \$2.60.

In *Lecturas hispánicas, Book Two*, the editors have chosen, as in *Book One*, a wide variety of material "carefully graded with regard to linguistic difficulties and vocabulary." It embodies "the same plan and purposes but on a higher level of difficulty." The same double subtitle is used ("A Conversational Approach to Reading and a Reading Approach to Conversation") and all but the last two paragraphs of the *Preface* are the same.

The selections used in this volume, also, are of an admirable quality and distinction. Nineteen of them are from peninsular Spain, eighteen from Spanish America and one adapted from Washington Irving. The following poems are included: Iriarte's often-used *El burro flautista* and his *El oso, la mona y el cerdo*; Manuel Machado's *Castilla*; Federico García Lorca's *Romance de la luna* and his *Cazador and Cortaron tres árboles*; two anonymous ballads of the sixteenth century, *La misa de amor* and *La doncella guerrera*; Francisco A. de Icaza's *La canción del camino*; Gabriela Mistral's *La noche* and *Romance del establo de Belén*; Rubén Darío's *Lo fatal*; and José Asunción Silva's *Estrellas*. Among the prose selections are several ever-popular anthology favorites also: Horacio Quiroga's charming *Las medias de los flamencos*; Teresa de la Parra's inimitable *Vicente Chochocho*, from *Las memorias de Mamá Blanca*; a passage from Domingo F. Sarmiento's masterful *Facundo*; and three scenes from José Zorrilla's *Don Juan Tenorio*. The other peninsular Spanish authors represented are Pedro Antonio Alarcón, Armando Palacio Valdés, Julio Camba, Santiago Ramón y Cajal, Gustavo Adolfo Bécquer, Miguel de Unamuno, and adaptations from Leopoldo Alas and Miguel de Cervantes. The other Spanish American writers represented are Lucio V. Mansilla, María Enriqueta, Germán Arciniegas, Ricardo Güiraldes (an adaptation), Ricardo Palma, Mariano Picón-Salas, Ciro Alegría and Martiniano P. Leguizamón.

In *Book Two* also are excellent footnotes which translate and explain difficult words and phrases, and it contains a very valuable added feature in the form of biographical notes on the authors.

Such an anthology of necessity presupposes an extensive vocabulary and this one fills sixty-six pages at the end of the book, although several groups of words (such as "easily recognizable cognates of common English words," articles and the like) are not entered.

TERRELL LOUISE TATUM

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HIDALGO, AURELIO, *Nuestras mujeres*, edited by Louis G. Zelson. Banks Upshaw and Company, Dallas, 1947, pp. xi+168. Price, \$1.80.

This thorough and pedagogically practical edition gives students of Spanish in the United States their first opportunity to read a play by a talented contemporary dramatist of Guadalajara. Professor Zelson, who is personally acquainted with Hidalgo, has written a brief introduction that is packed with information both literary and personal. For example, in addition to learning Hidalgo's literary significance, the student will also find out that his only vice is the habitual drinking of black coffee.

*Nuestras mujeres* has all the features that make for good classroom reading: a plot with suspense and a surprise ending, a high moral tone and a style that is simple and correct. The vocabulary of approximately 2,000 words is complete, and it includes inflectional forms of all irregular, radical-changing and orthographic-changing verbs. The footnotes, averaging eight to a page, explain all words and idioms that present the slightest difficulty and give the reasons for the use of all subjunctives except formal commands. The unusual completeness of the footnotes should make this text ideal for the inexperienced teacher of Spanish and for the student who is poorly prepared in English grammar and is taking Spanish as his first foreign language. In fact, the footnotes are in themselves a grammar review.



The play itself and the footnotes take up only 105 pages of the book. There are twelve sets of *cuestionarios*, each containing at least ten questions to stimulate conversation.

In view of the careful thoroughness of the footnotes, *Nuestra mujeres* should make pleasant reading for any class that has just completed an elementary grammar. It could also be used for rapid reading in an advanced survey course in literature.

The attractive pen and ink sketches by G. Ramos, of Mexico City, deserve favorable mention.

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WEIMAN, RALPH and SUCCAR, O. A., *Common Usage Dictionary—Spanish-English, English-Spanish*. Crown Publishers, New York, 1946, pp. viii + 303. Price, \$3.00.

This is a new style dictionary in that it gives much more than the usual definitions. It tells in very appropriate sentences the common usage of all useful ordinary words. Therefore, it is an excellent dictionary for beginners. It is also an excellent dictionary for those who wish to have in one volume, in clear, readable type, most of the uses of the common Spanish words, the latter used in the kind of sentence most likely to be encountered. The basic Spanish words are given in capitals, making it possible—and I would say enjoyable with this book—to pick out and study most of the important words.

To anyone able to glance at this book for a few minutes, the reviewer would suggest looking up: *gracia, para, por, parte, quitar, seguro*. It would be worth while.

The English-Spanish section includes most of the important English words or phrases, and it gives the Spanish equivalent for them. By cross reference one may make sure how to use the Spanish words in writing and speaking. One may pick out the word "get," for instance, and after finding several meanings, one is told immediately how to say "to get ahead," "to get away," "to get back," "to get home," "to get in," "to get married," "to get off," "to get on," "to get out," "to get up." The cross references would give us most of the important uses—that is, the accurate use—of the Spanish words.

It is not the novelty that attracts in this dictionary; it is the many practical features. I would say that this is an excellent book for anyone wishing to increase his active vocabulary for speaking or writing.

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